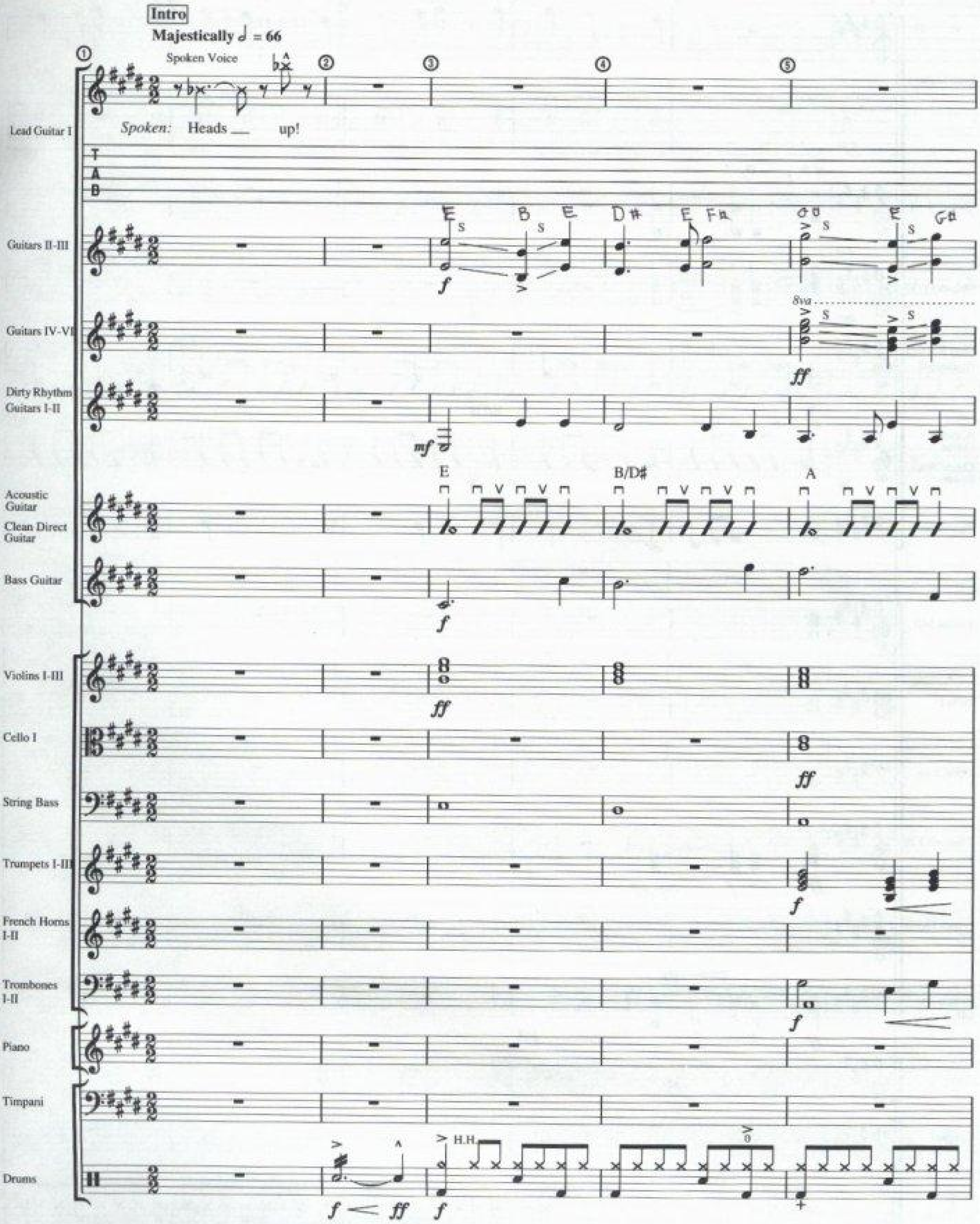
VISIT…

LANZAROTE
Caliente.COM

Liberty

By Steve Vai


Intro
Majestically ♩ = 66
Spoken Voice
Spoken: Heads ___ up!
Lead Guitar I
T
A
B
Guitars II-III
E B E D# E F♮ G# E G#
S
f
Guitars IV-VI
8va
ff
Dirty Rhythm Guitars I-II
mf
Acoustic Guitar
Clean Direct Guitar
E
B/D#
A
Bass Guitar
f
Violins I-III
ff
Cello I
ff
String Bass
Trumpets I-III
f
French Horns I-II
Trombones I-II
f
Piano
Timpani
Drums
H.H.
f ff f
0

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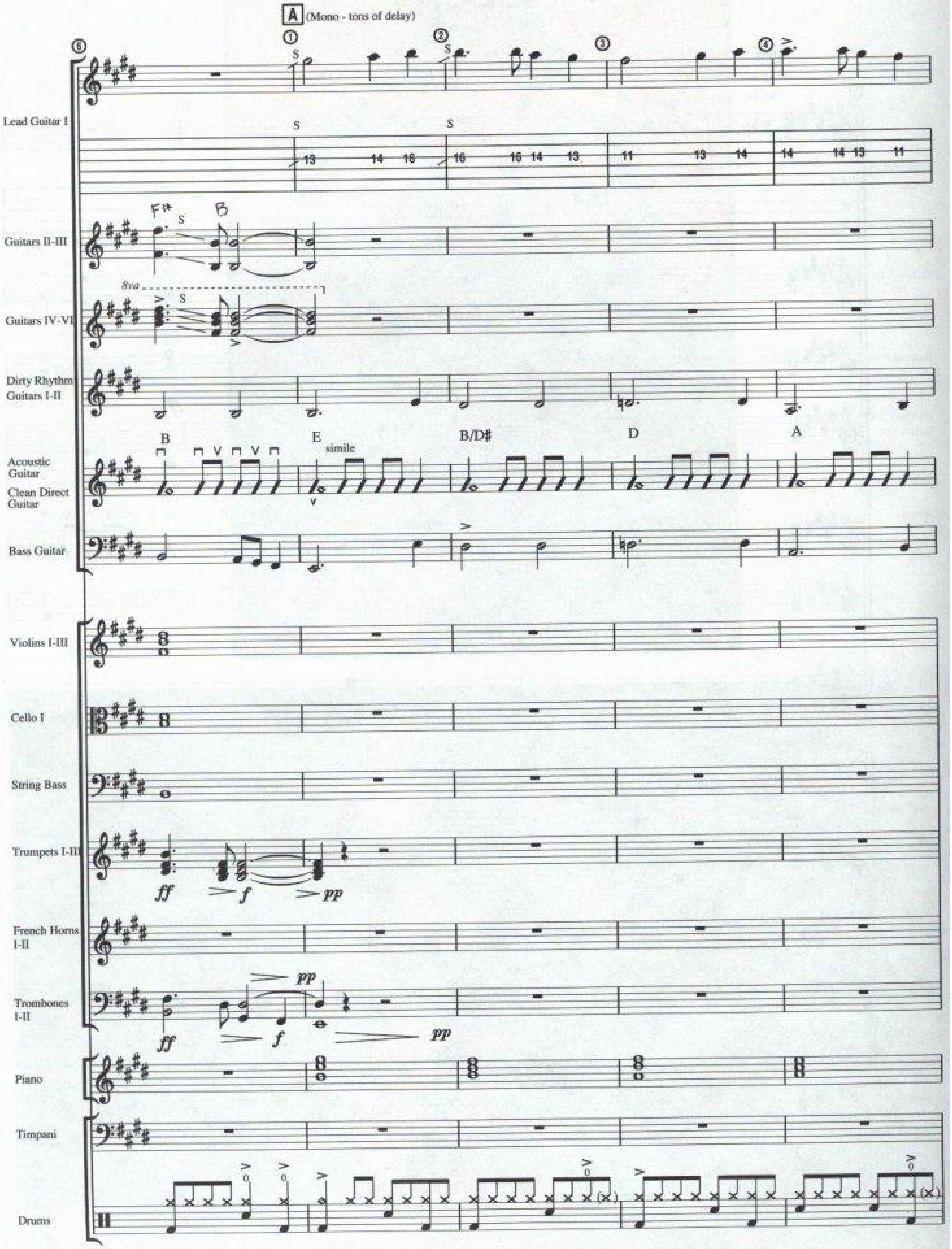
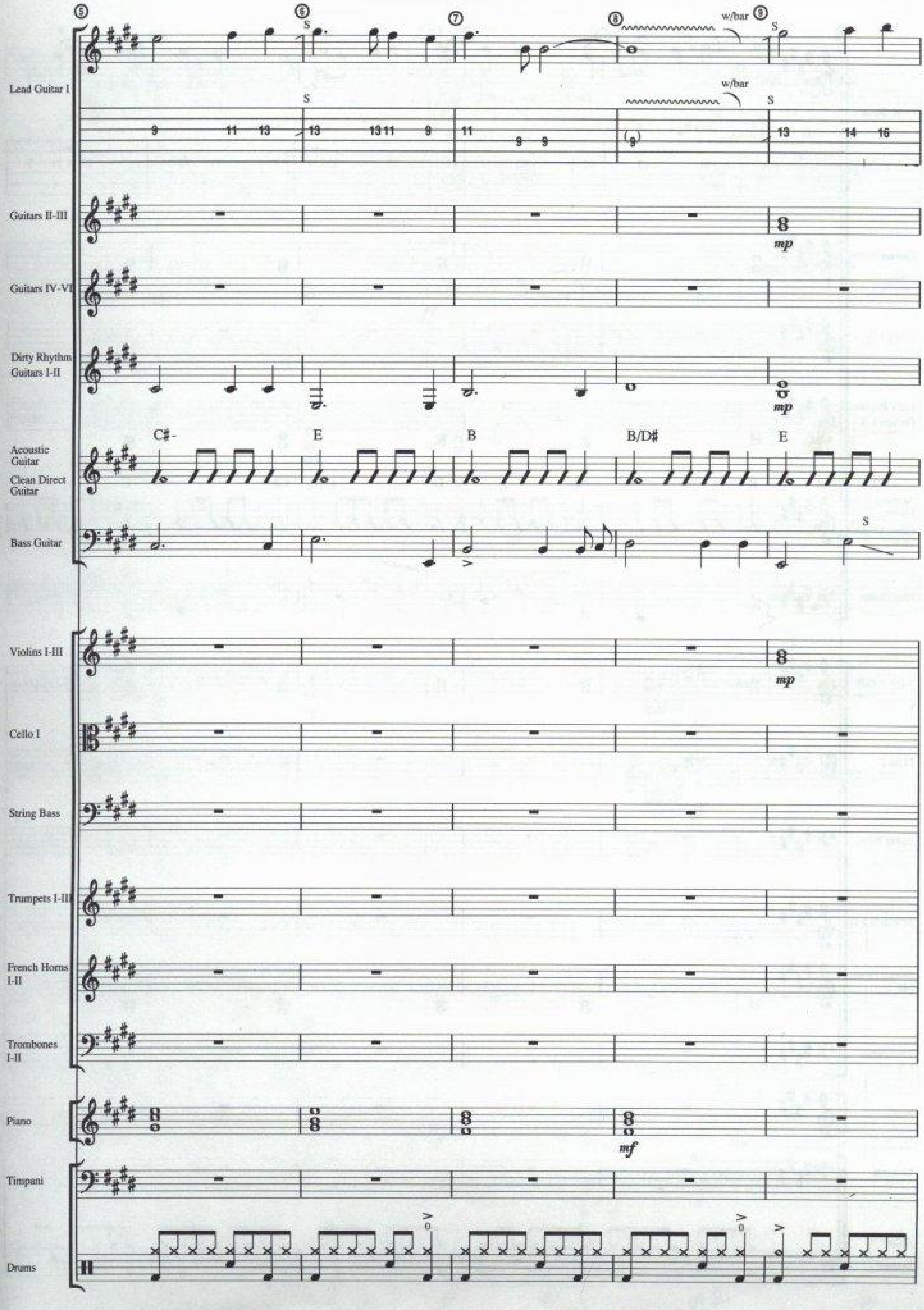
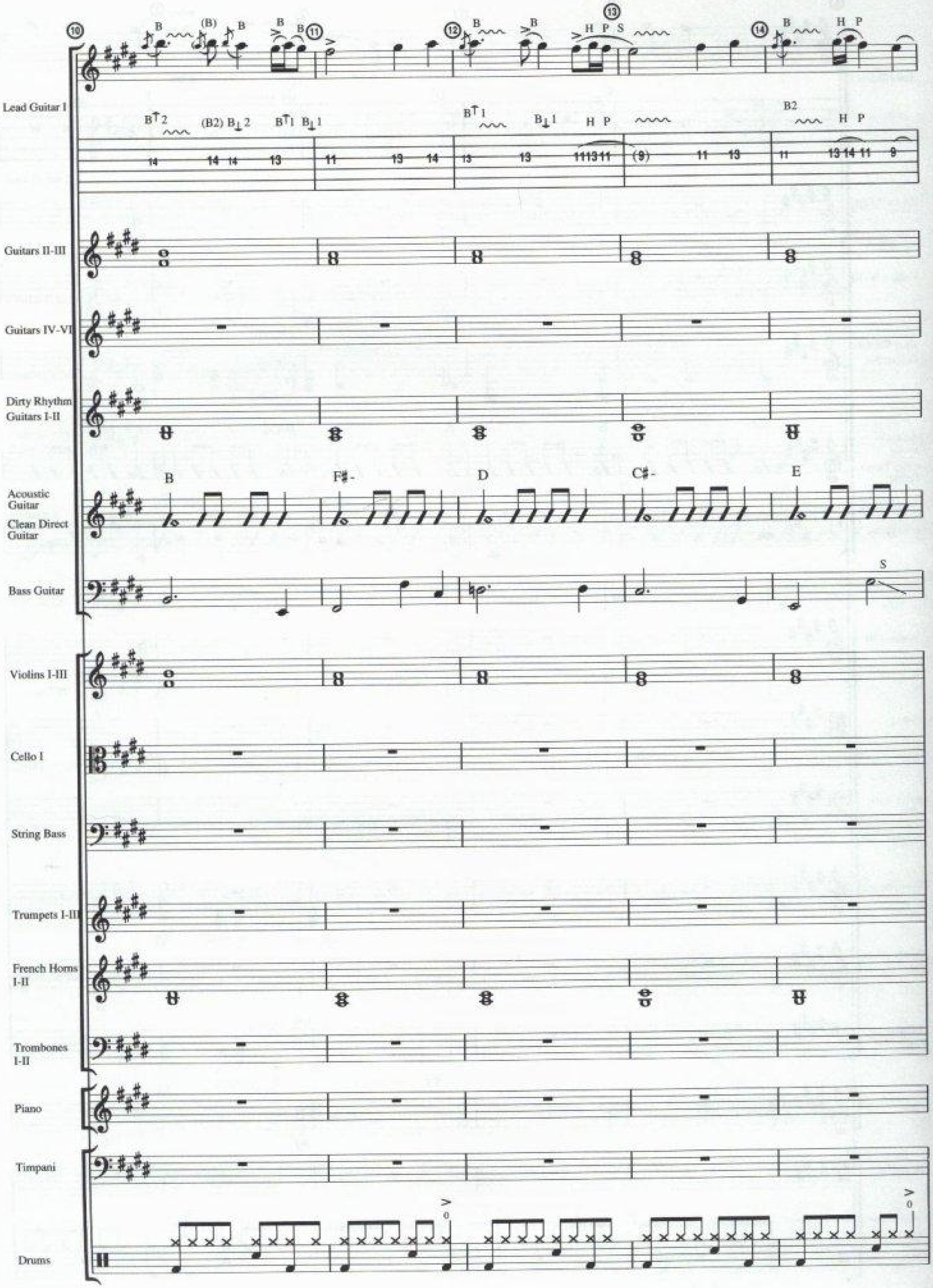
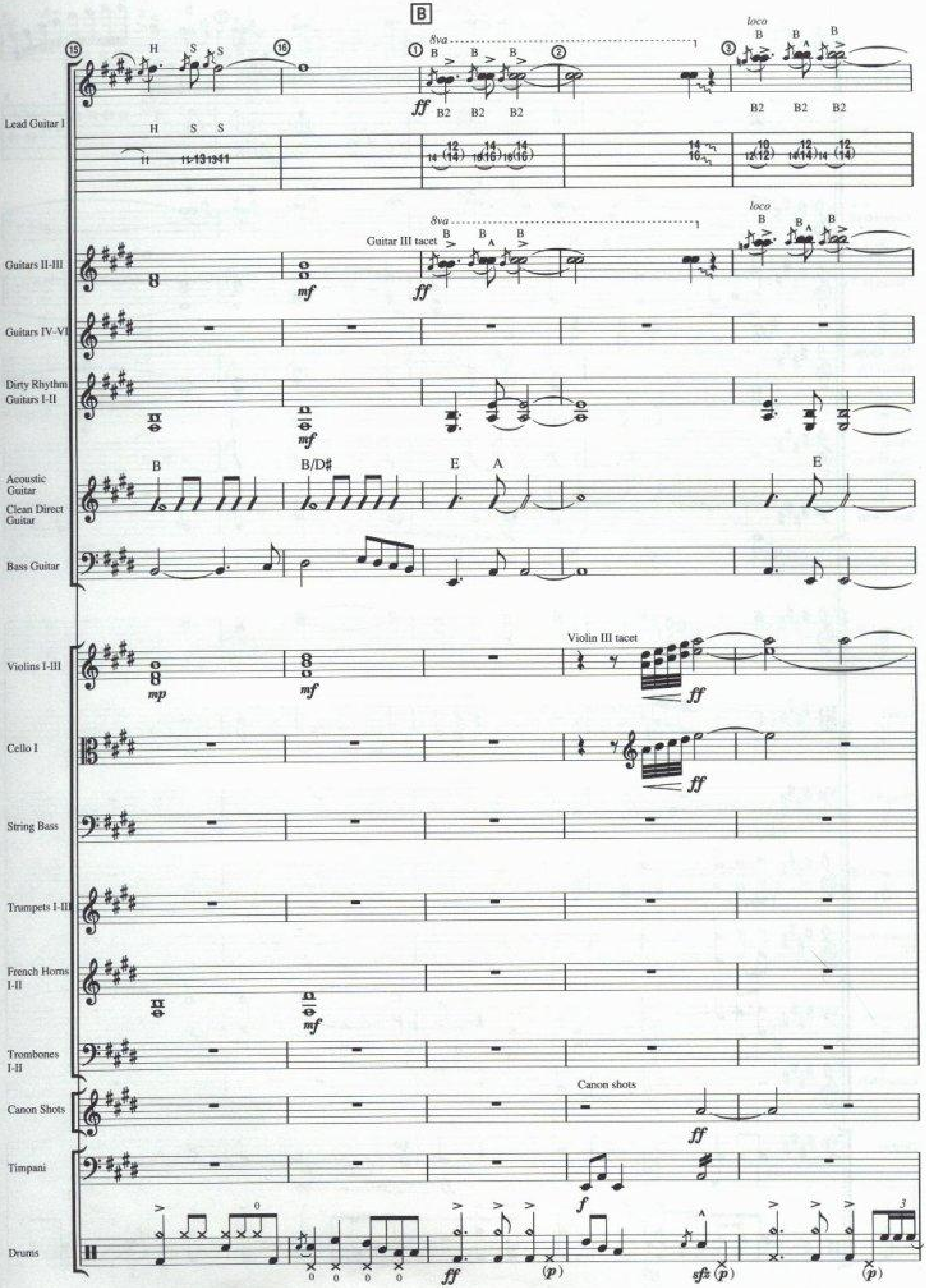
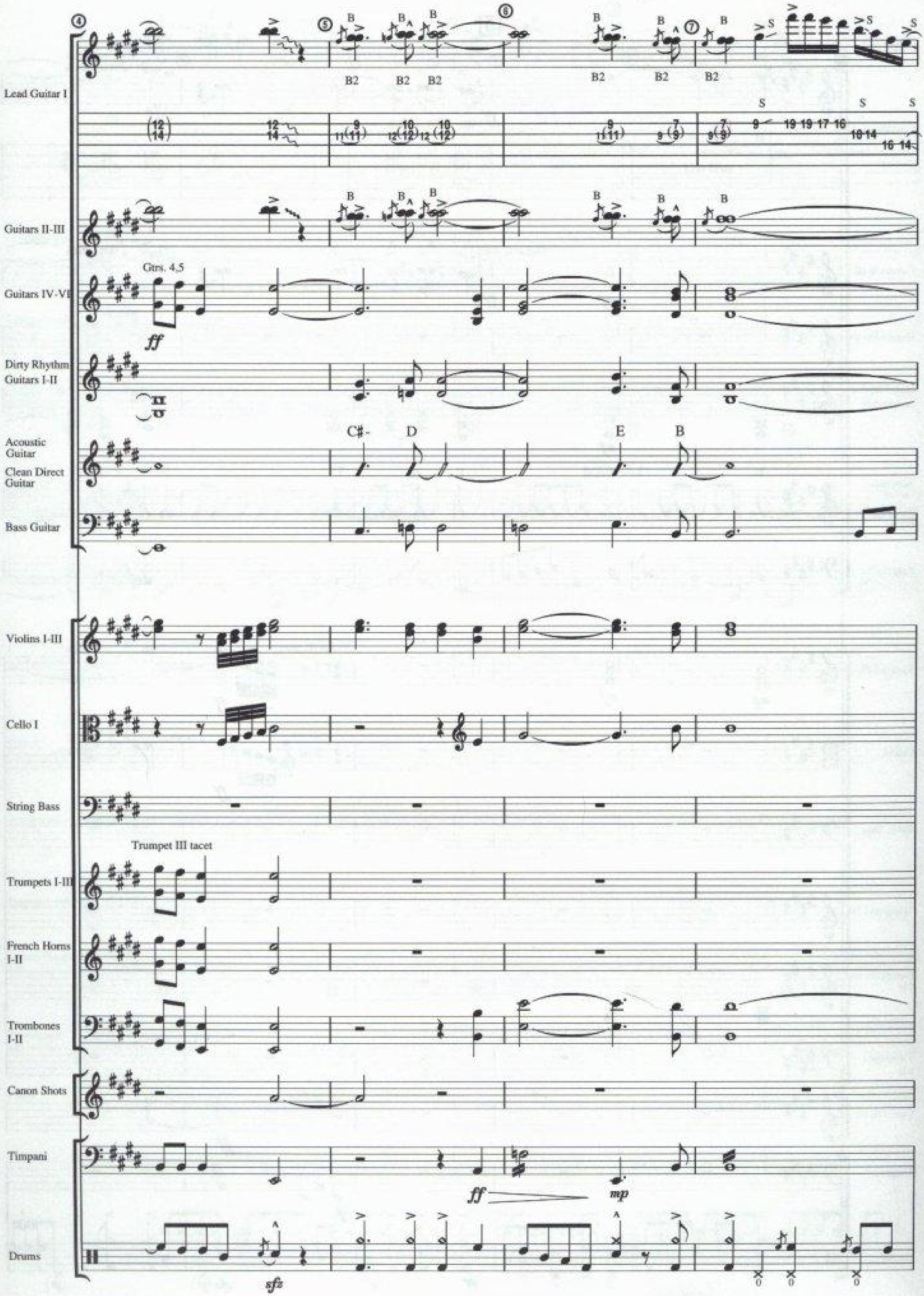
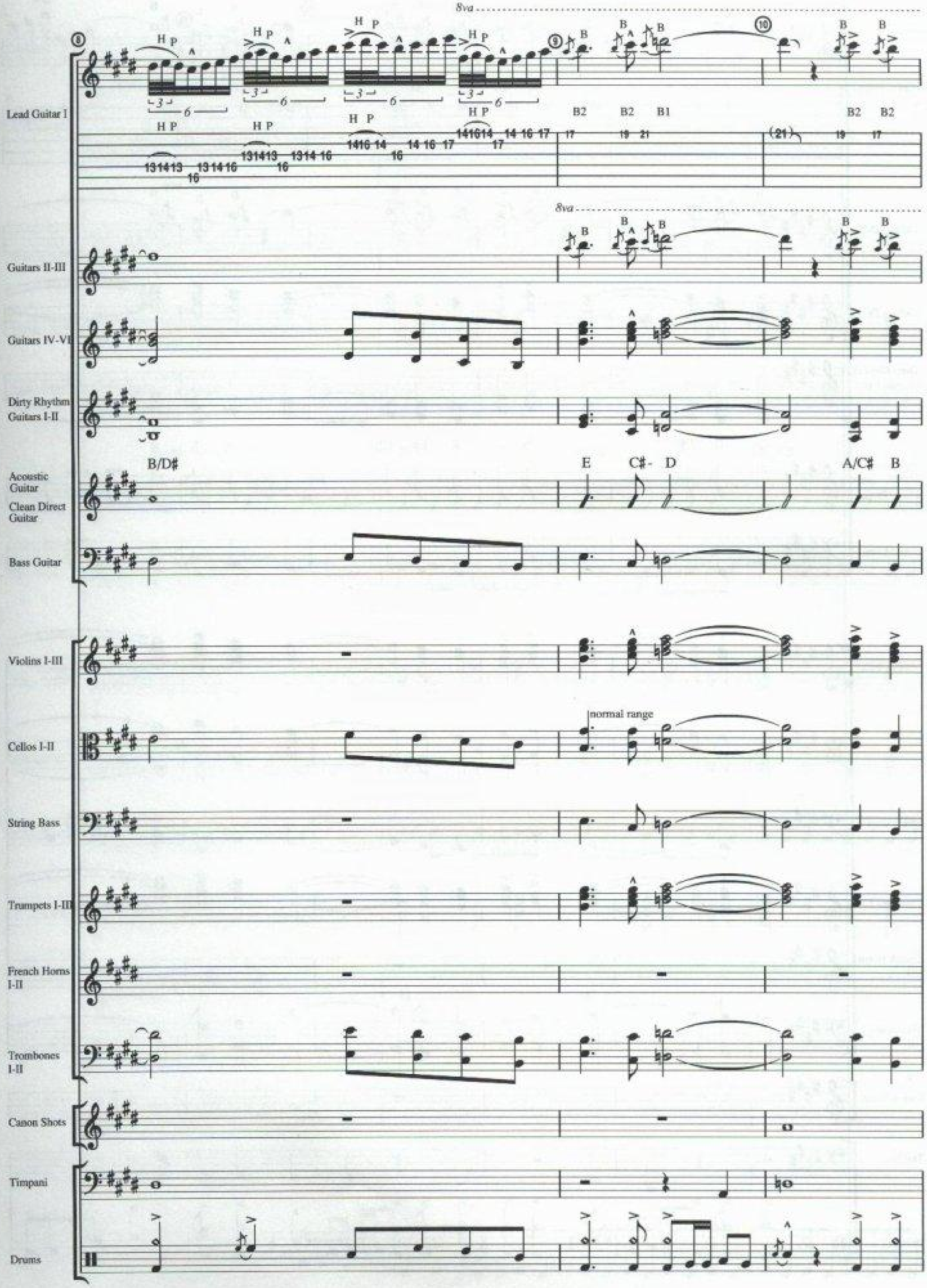

A (Mono - tons of delay)
⑥
①
②
③
④
Lead Guitar I
S
13 14 16
16 16 14 13
11 13 14
14 14 13 11
Guitars II-III
F#
B
Guitars IV-VI
8va
Dirty Rhythm Guitars I-II
Acoustic Guitar
Clean Direct Guitar
B
E
simile
B/D#
D
A
Bass Guitar
Violins I-III
Cello I
String Bass
Trumpets I-III
ff
f
pp
French Horns I-II
Trombones I-II
ff
f
pp
Piano
Timpani
Drums

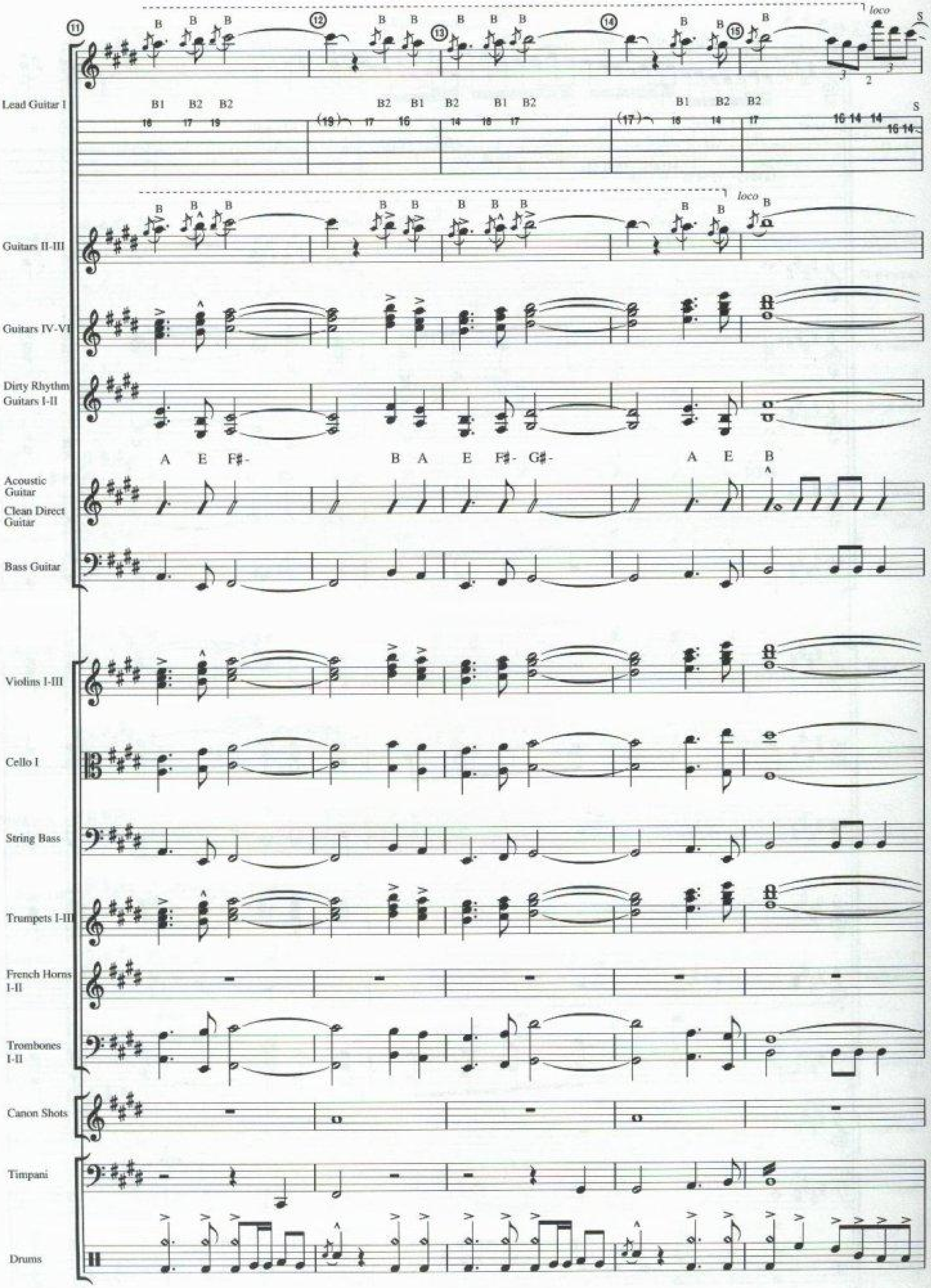

⑤
⑥
⑦
⑧
⑨
S
w/bar
Lead Guitar I
9 11 13
13 13 11 9
11 9 9
(9)
13 14 16
Guitars II-III
mp
Guitars IV-VI
Dirty Rhythm Guitars I-II
mp
C♯-
E
B
B/D♯
E
Acoustic Guitar
Clean Direct Guitar
Bass Guitar
Violins I-III
mp
Cello I
String Bass
Trumpets I-III
French Horns I-II
Trombones I-II
Piano
mf
Timpani
Drums

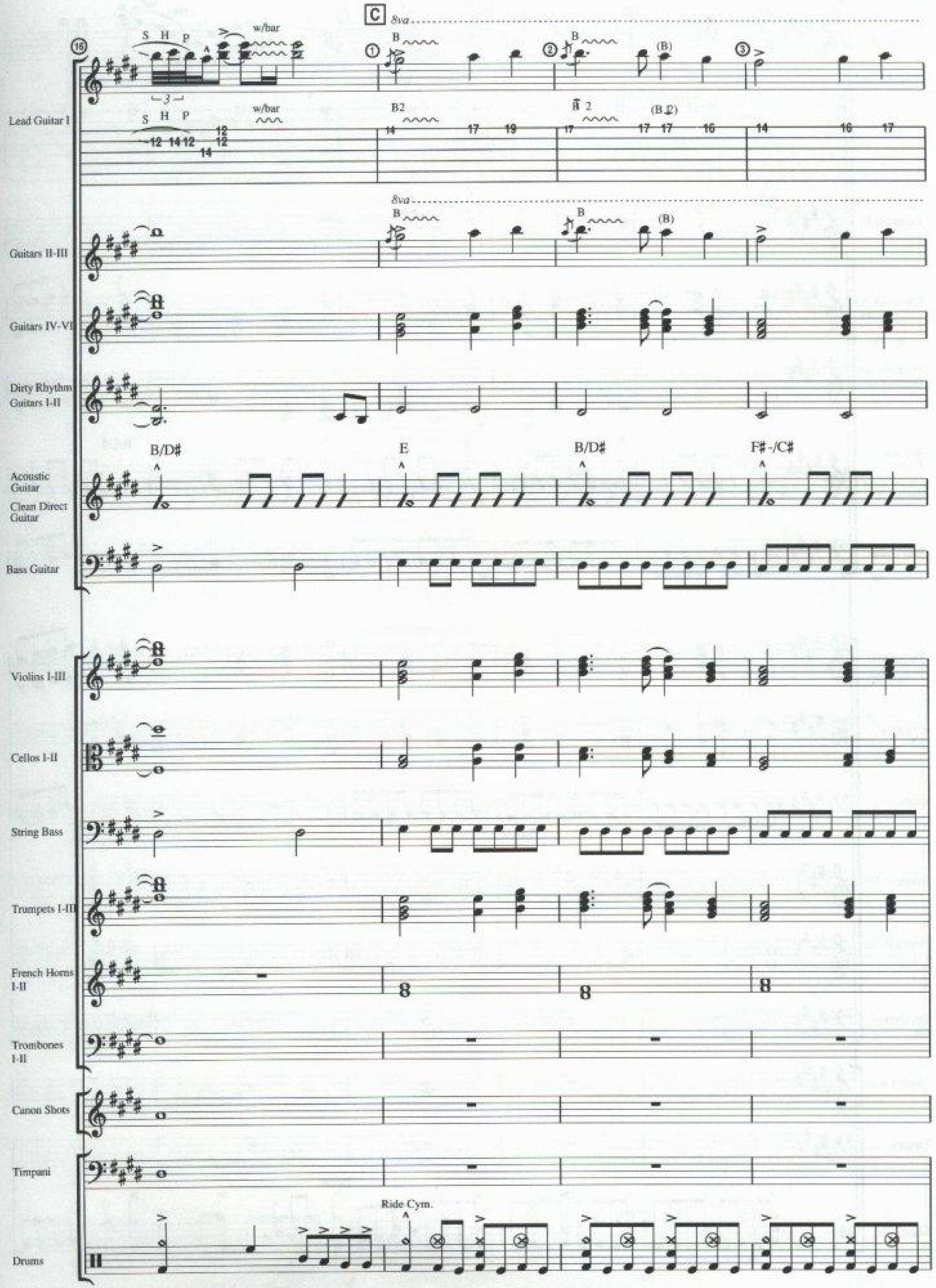

⑩
⑪
⑫
⑬
⑭
Lead Guitar I
B
(B)
B
B
B
H P S
H P
B↑2
(B2) B↓2
B↑1
B↓1
B↑1
B↓1
H P
B2
H P
14
14 14
13
11
13 14
13
13
111311
(9)
11 13
11
13 14 11
9
Guitars II-III
Guitars IV-VI
Dirty Rhythm Guitars I-II
Acoustic Guitar
Clean Direct Guitar
B
F♯-
D
C♯-
E
Bass Guitar
S
Violins I-III
Cello I
String Bass
Trumpets I-III
French Horns I-II
Trombones I-II
Piano
Timpani
Drums
0
0

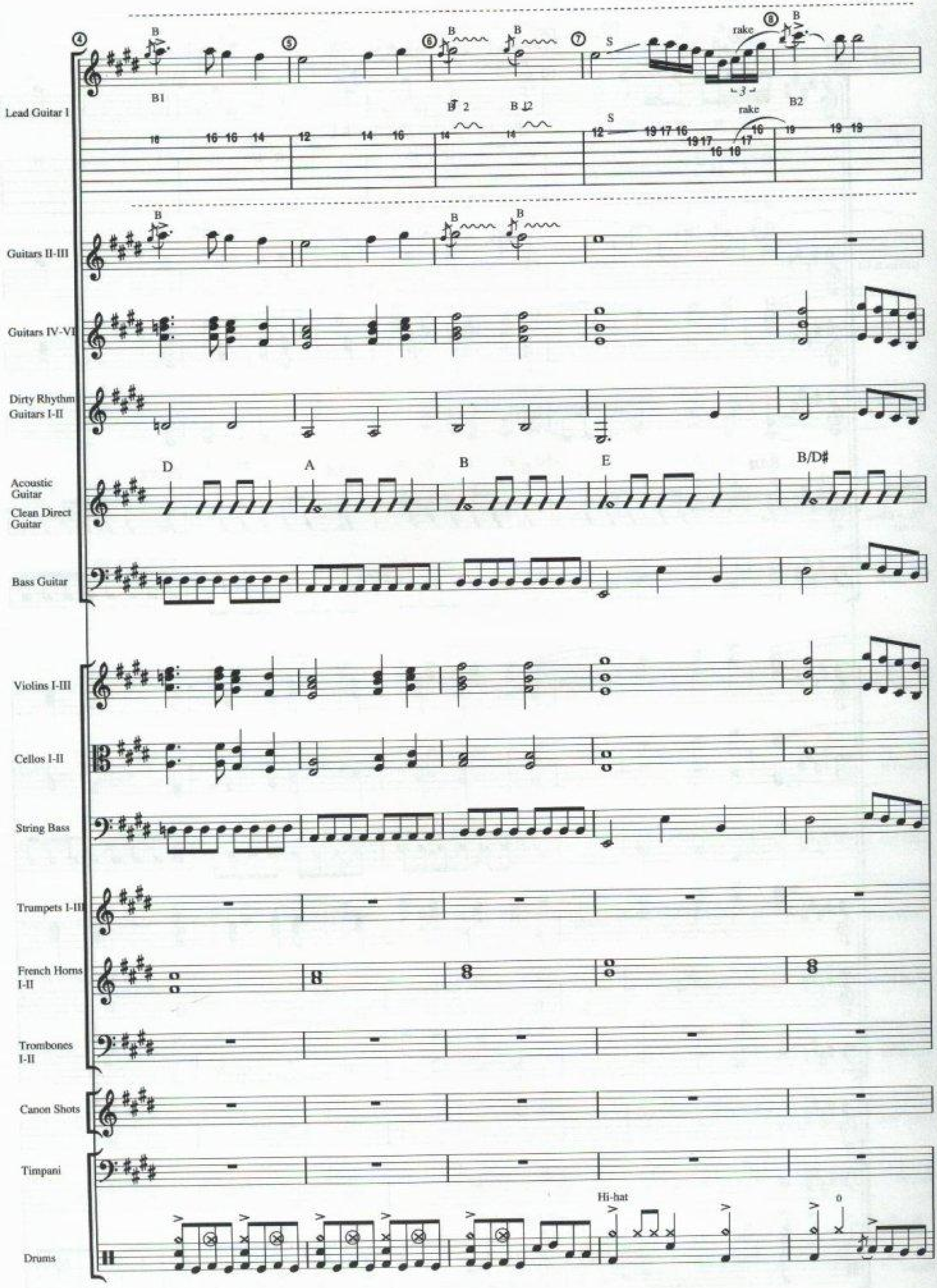

B
Lead Guitar I
Guitars II-III
Guitars IV-VI
Dirty Rhythm Guitars I-II
Acoustic Guitar
Clean Direct Guitar
Bass Guitar
Violins I-III
Cello I
String Bass
Trumpets I-III
French Horns I-II
Trombones I-II
Canon Shots
Timpani
Drums
15
16
1
2
3
H
S
S
8va
loco
B
B2
Guitar III tacet
Violin III tacet
Canon shots
B/D♯
E
A
ff
mf
mp
f
sfz
(p)

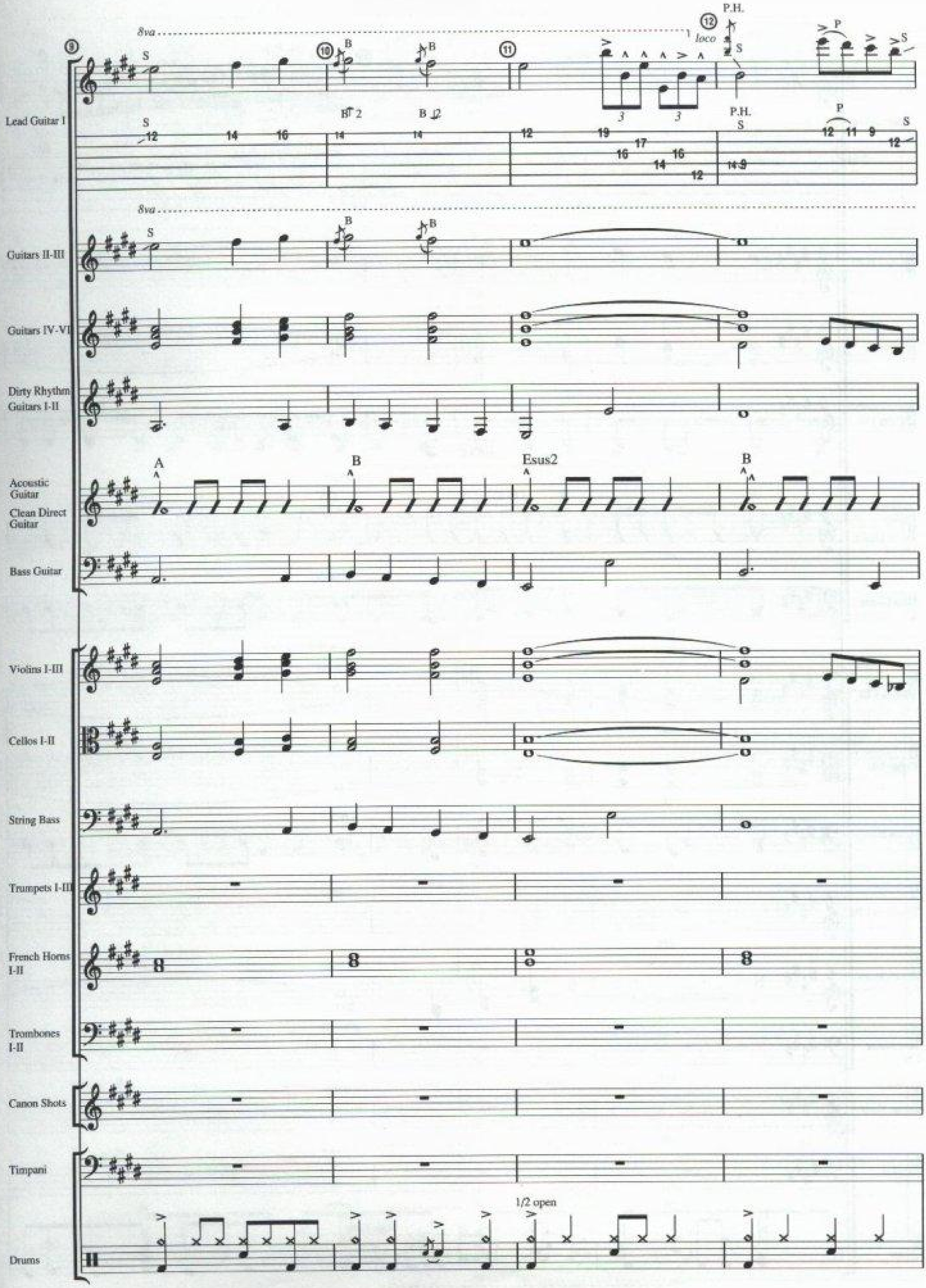

④
⑤
⑥
⑦
Lead Guitar I
B
B2
S
Guitars II-III
Gtrs. 4,5
Guitars IV-VI
ff
Dirty Rhythm Guitars I-II
C#-
D
E
B
Acoustic Guitar
Clean Direct Guitar
Bass Guitar
Violins I-III
Cello I
String Bass
Trumpet III tacet
Trumpets I-III
French Horns I-II
Trombones I-II
Canon Shots
Timpani
ff
mp
Drums
sfz


8va
8
9
10
H P
B
B2
B1
13 14 13 16 13 14 16
13 14 13 16 13 14 16
14 16 14 16 14 16 17
14 16 14 17 14 16 17
17 19 21
(21) 19 17
Lead Guitar I
Guitars II-III
Guitars IV-VI
Dirty Rhythm Guitars I-II
B/D#
E
C#-
D
A/C#
B
Acoustic Guitar
Clean Direct Guitar
Bass Guitar
Violins I-III
normal range
Cellos I-II
String Bass
Trumpets I-III
French Horns I-II
Trombones I-II
Canon Shots
Timpani
Drums

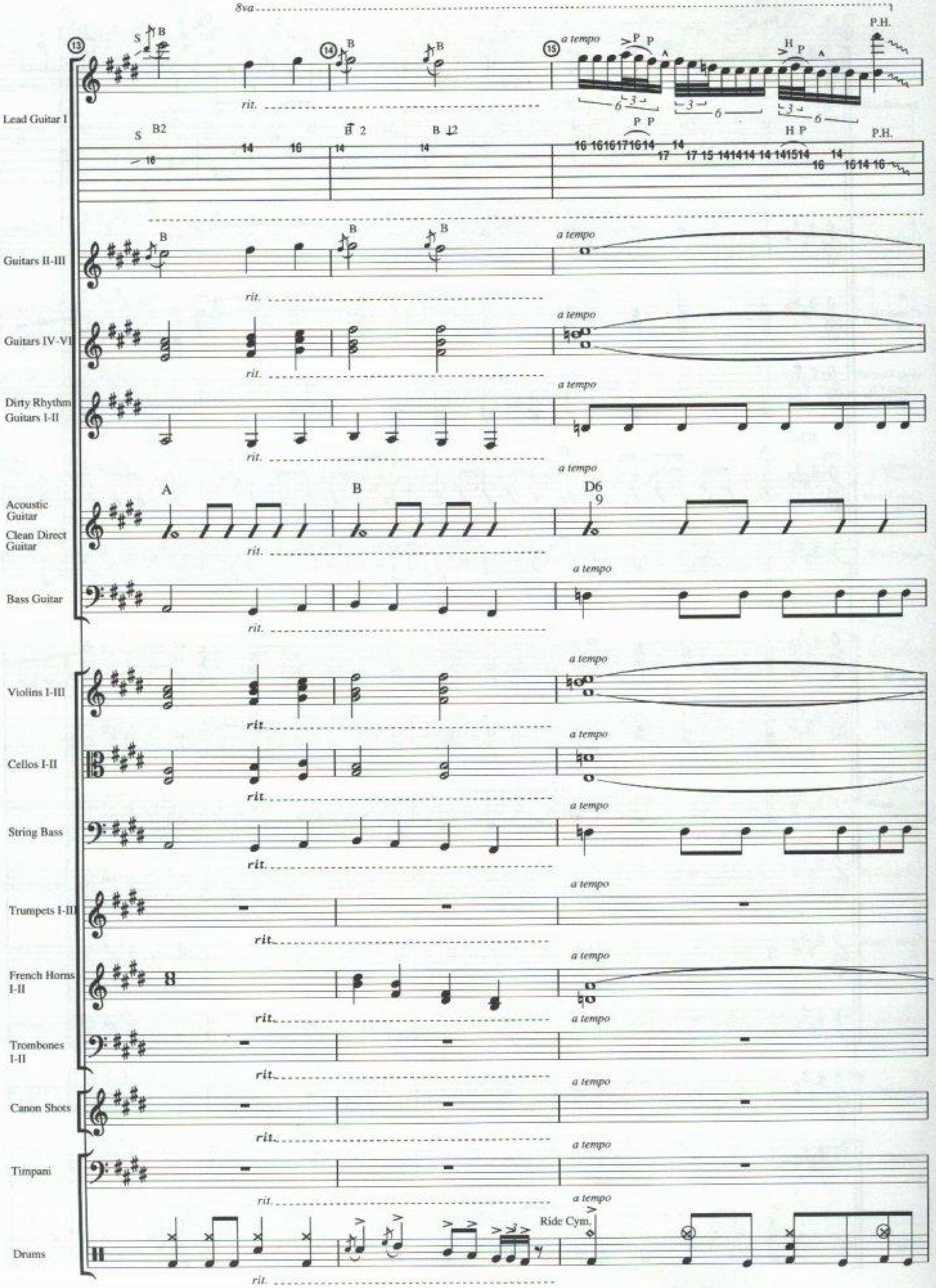

11
12
13
14
15
loco
S
B
B1
B2
16 17 19
(19) 17 16
14 16 17
(17) 16 14
17
16 14 14
16 14
3
2
Lead Guitar I
Guitars II-III
Guitars IV-VI
Dirty Rhythm Guitars I-II
A E F♯-
B A E F♯- G♯-
A E B
Acoustic Guitar
Clean Direct Guitar
Bass Guitar
Violins I-III
Cello I
String Bass
Trumpets I-III
French Horns I-II
Trombones I-II
Canon Shots
Timpani
Drums

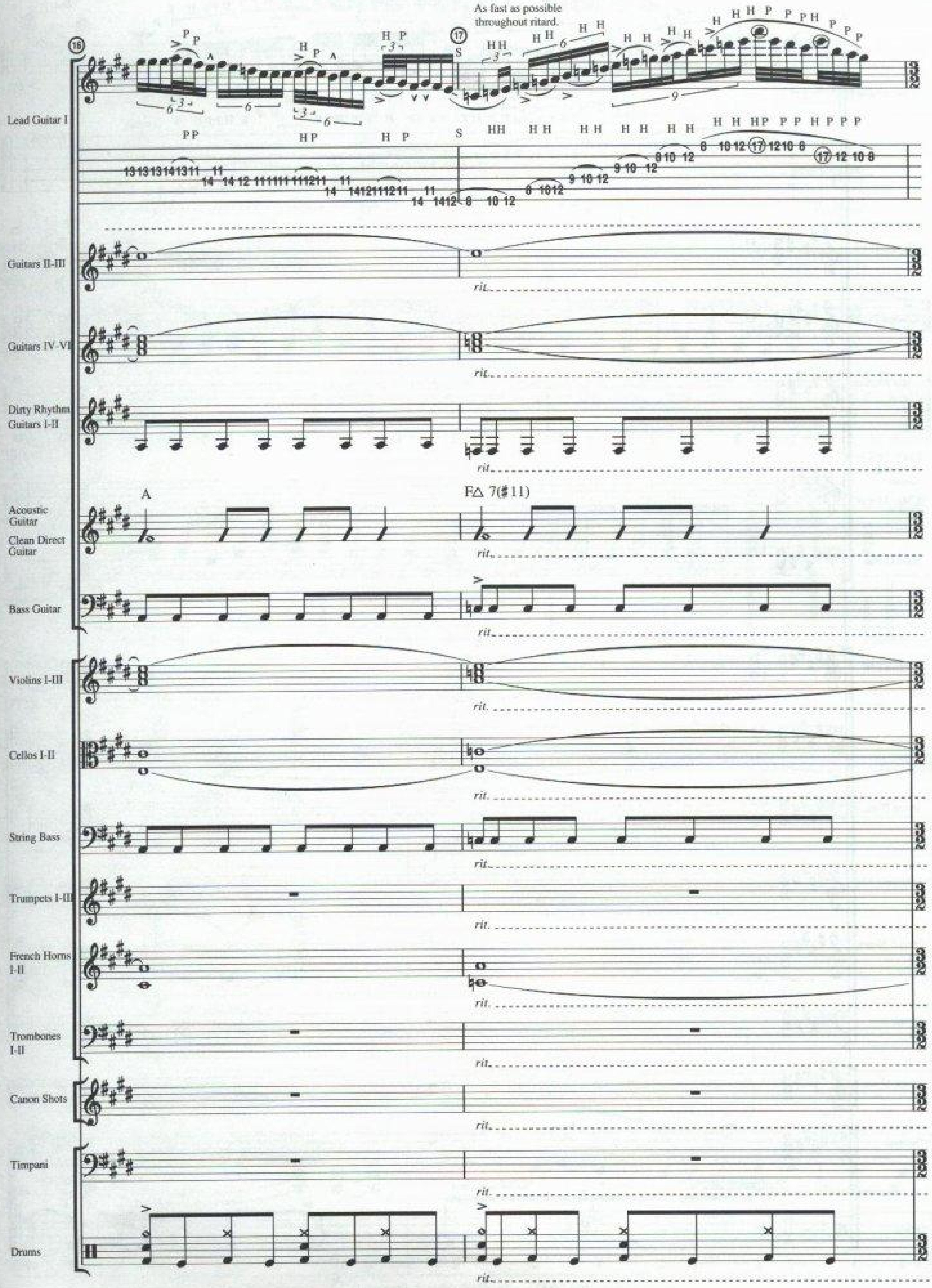

16
C
8va
S H P
3
w/bar
①
B
②
B
(B)
③
Lead Guitar I
S H P
12 14 12 14 12 12
w/bar
B2
14 17 19
B 2
17 17 17 16
(B 2)
14 16 17
Guitars II-III
8va
B
B
(B)
Guitars IV-VI
Dirty Rhythm Guitars I-II
B/D#
E
B/D#
F#-/C#
Acoustic Guitar
Clean Direct Guitar
Bass Guitar
Violins I-III
Cellos I-II
String Bass
Trumpets I-III
French Horns I-II
8
8
8
Trombones I-II
Canon Shots
Timpani
Ride Cym.
Drums

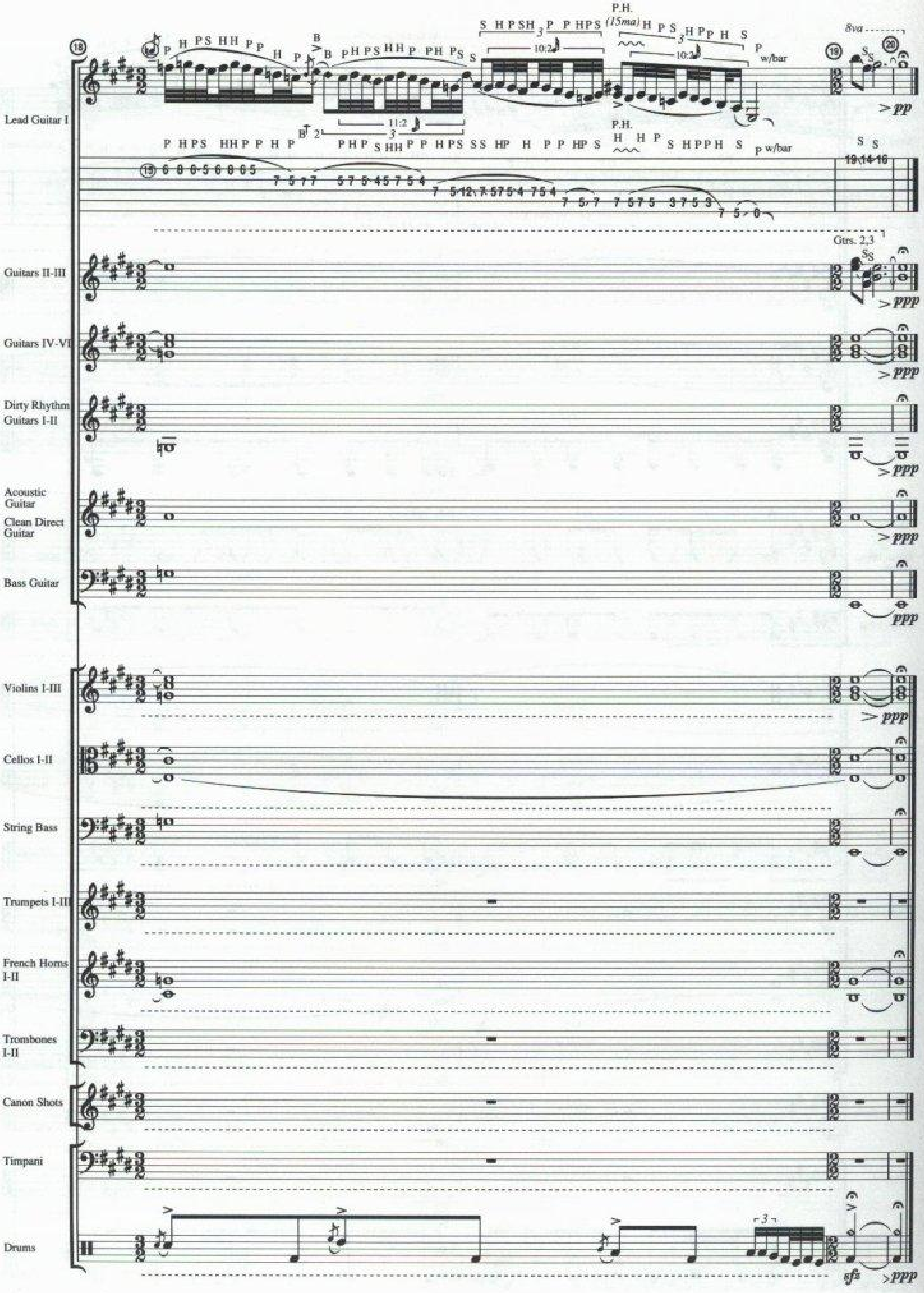

④
⑤
⑥
⑦
⑧
Lead Guitar I
Guitars II-III
Guitars IV-VI
Dirty Rhythm Guitars I-II
Acoustic Guitar
Clean Direct Guitar
Bass Guitar
Violins I-III
Cellos I-II
String Bass
Trumpets I-III
French Horns I-II
Trombones I-II
Canon Shots
Timpani
Drums
D
A
B
E
B/D♯
B1
B2
rake
S
Hi-hat



⑨
⑩
⑪
⑫
8va
loco
P.H.
S
B
P
B 2
B 12
Lead Guitar I
Guitars II-III
Guitars IV-VI
Dirty Rhythm Guitars I-II
A
B
Esus2
B
Acoustic Guitar
Clean Direct Guitar
Bass Guitar
Violins I-III
Cellos I-II
String Bass
Trumpets I-III
French Horns I-II
Trombones I-II
Canon Shots
Timpani
1/2 open
Drums

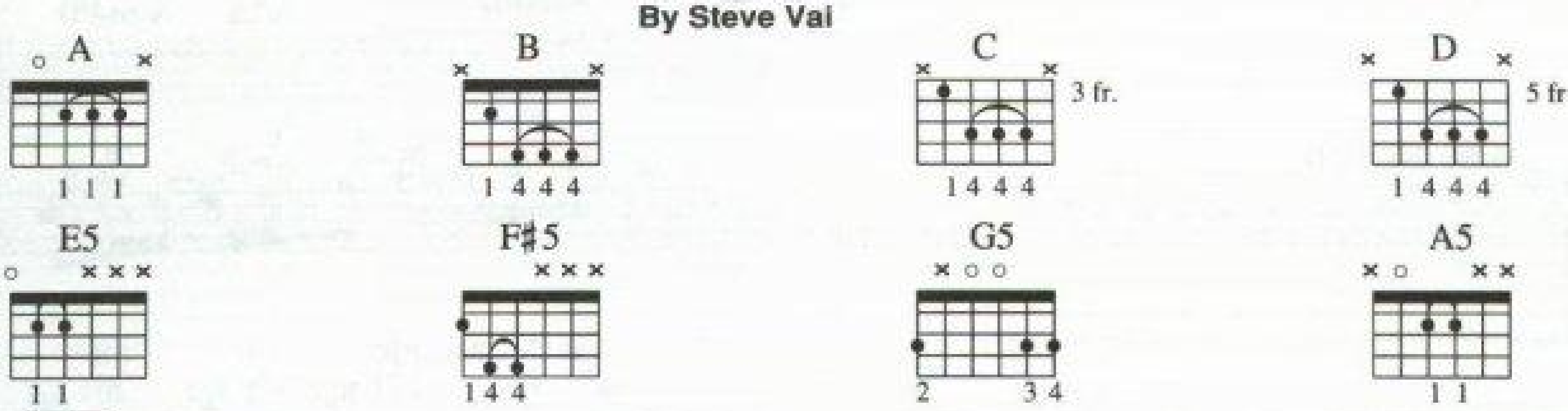

8va
13
14
15
rit.
a tempo
S
B
B2
B 2
B 12
P P
H P
P.H.
6
3
Lead Guitar I
16 14 16 14 14
16 1616171614 14 17 17 15 141414 14 141514 16 14 1614 16
Guitars II-III
Guitars IV-VI
Dirty Rhythm Guitars I-II
Acoustic Guitar
Clean Direct Guitar
A
B
D6
9
Bass Guitar
Violins I-III
Cellos I-II
String Bass
Trumpets I-III
French Horns I-II
Trombones I-II
Canon Shots
Timpani
Drums
Ride Cym.

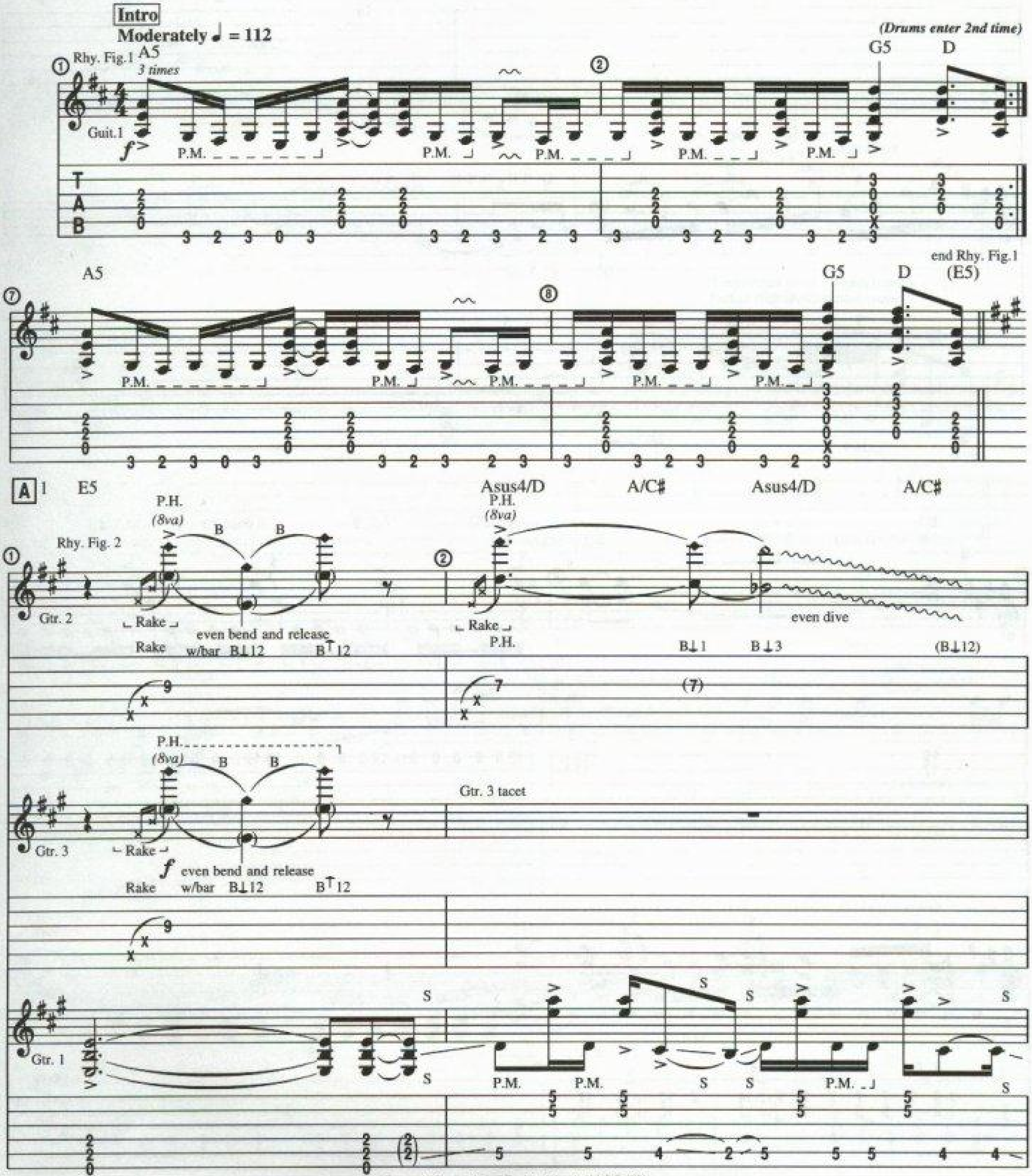

16
17
As fast as possible
throughout ritard.
Lead Guitar I
Guitars II-III
Guitars IV-VI
Dirty Rhythm
Guitars I-II
A
FΔ 7(♯11)
Acoustic
Guitar
Clean Direct
Guitar
Bass Guitar
Violins I-III
Cellos I-II
String Bass
Trumpets I-III
French Horns
I-II
Trombones
I-II
Canon Shots
Timpani
Drums
rit.


18
19
20
Lead Guitar I
P.H.
(15ma)
8va
10:2
11:2
w/bar
Gtrs. 2,3
Guitars II-III
Guitars IV-VI
Dirty Rhythm Guitars I-II
Acoustic Guitar
Clean Direct Guitar
Bass Guitar
Violins I-III
Cellos I-II
String Bass
Trumpets I-III
French Horns I-II
Trombones I-II
Canon Shots
Timpani
Drums
pp
ppp
sfz

Erotic Nightmares

By Steve Vai


A
1 1 1
B
1 4 4 4
C
3 fr.
1 4 4 4
D
5 fr.
1 4 4 4
E5
1 1
F♯5
1 4 4
G5
2 3 4
A5
1 1


Intro
Moderately ♩ = 112
Rhy. Fig. 1
A5
3 times
Guit. 1
f
P.M.
(Drums enter 2nd time)
G5
D
A5
end Rhy. Fig. 1
(E5)
A
E5
Asus4/D
A/C♯
Asus4/D
A/C♯
Rhy. Fig. 2
Gtr. 2
P.H.
(8va)
B
Rake
even bend and release
w/bar
B↓12
B↑12
B↓1
B↓3
(B↓12)
even dive
Gtr. 3
Gtr. 3 tacet
Gtr. 1
S

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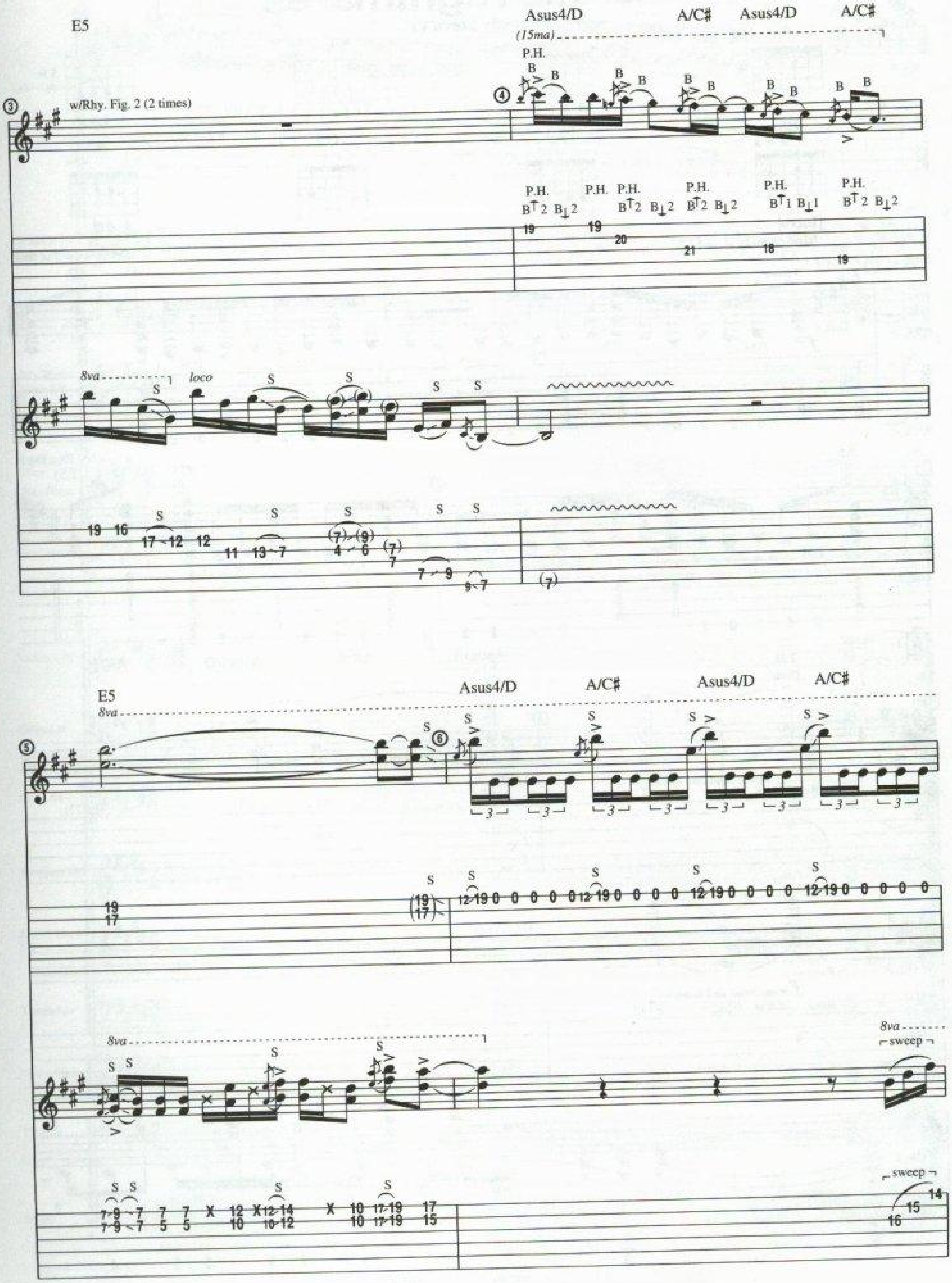
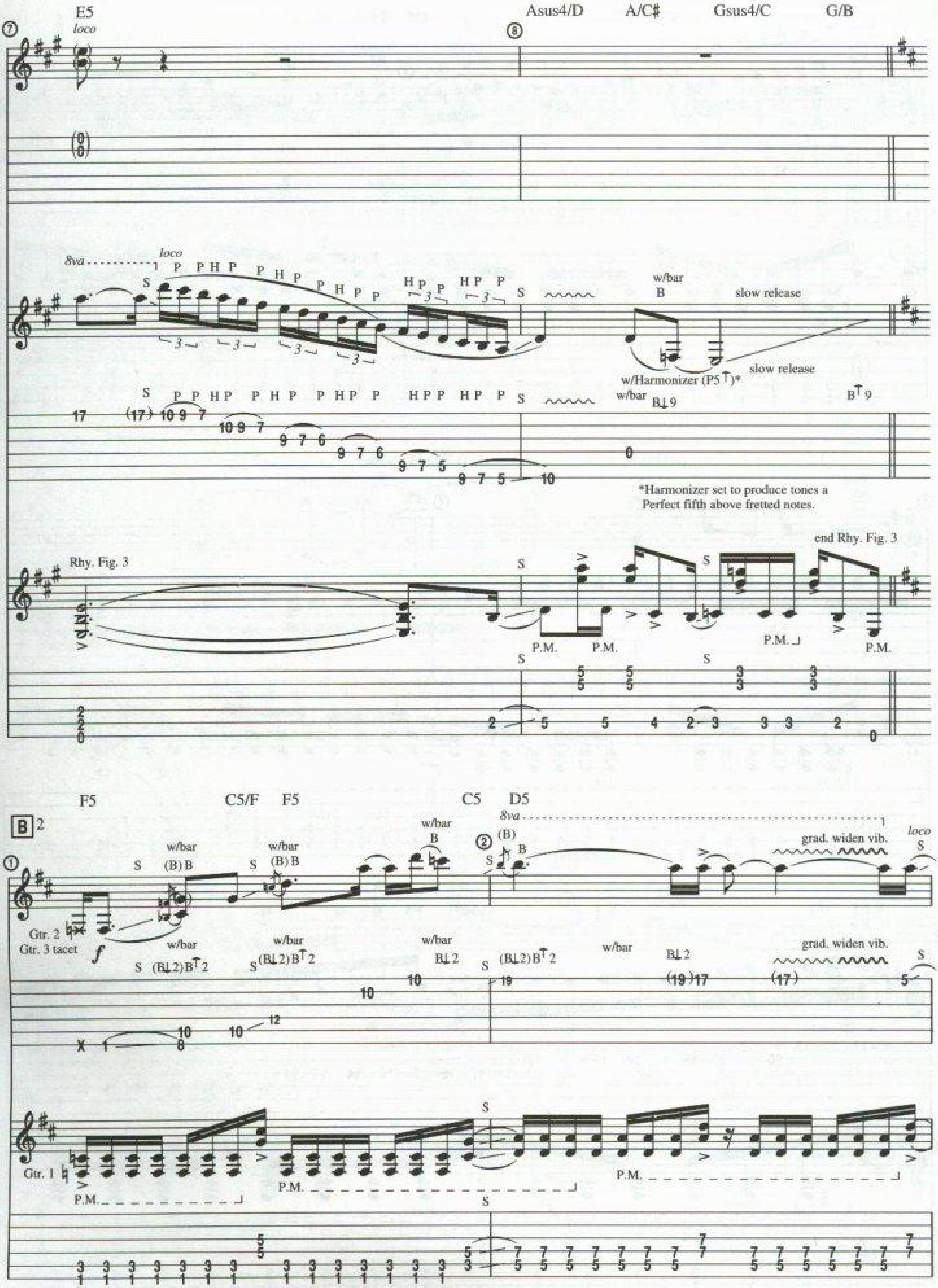
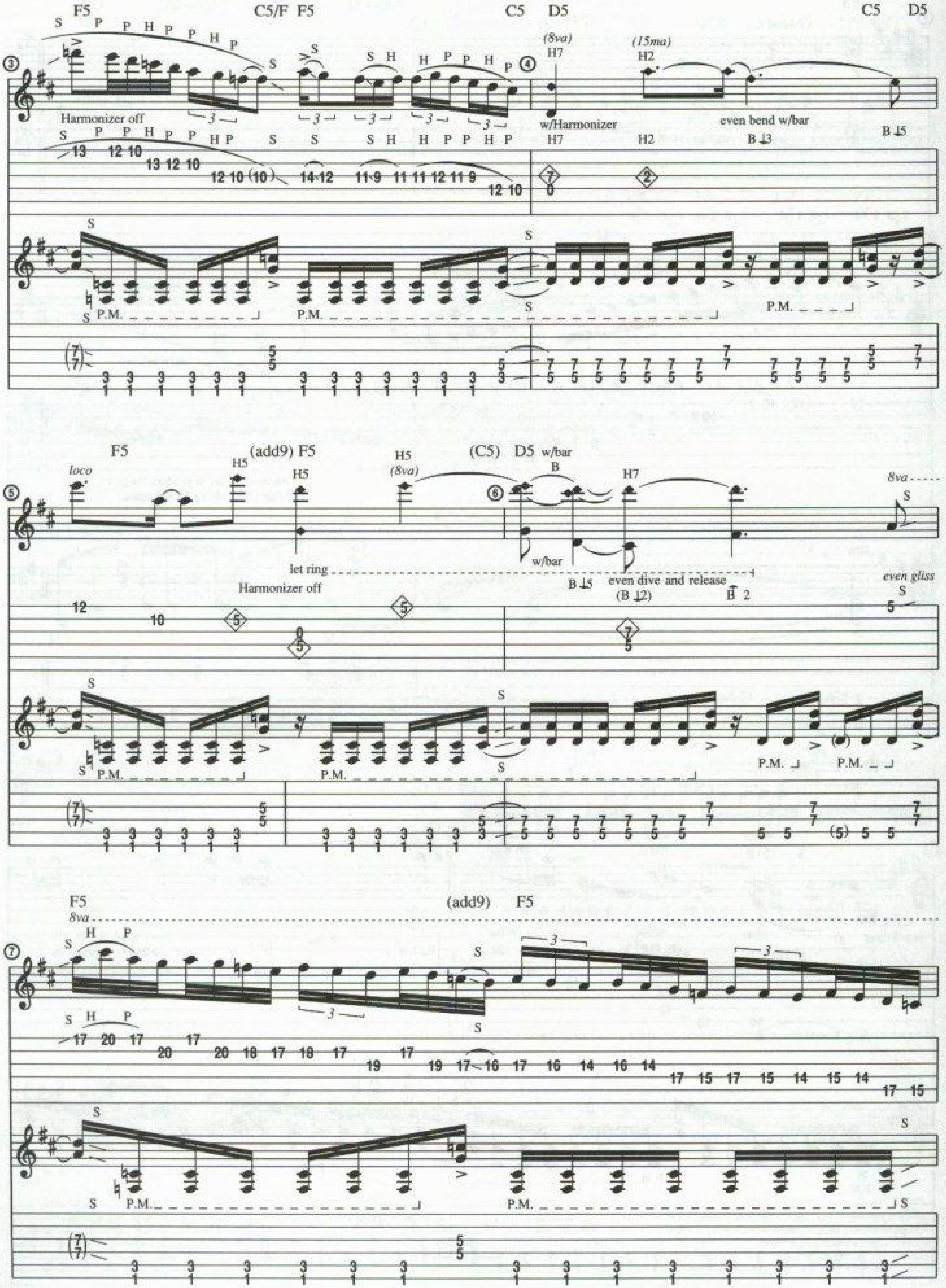
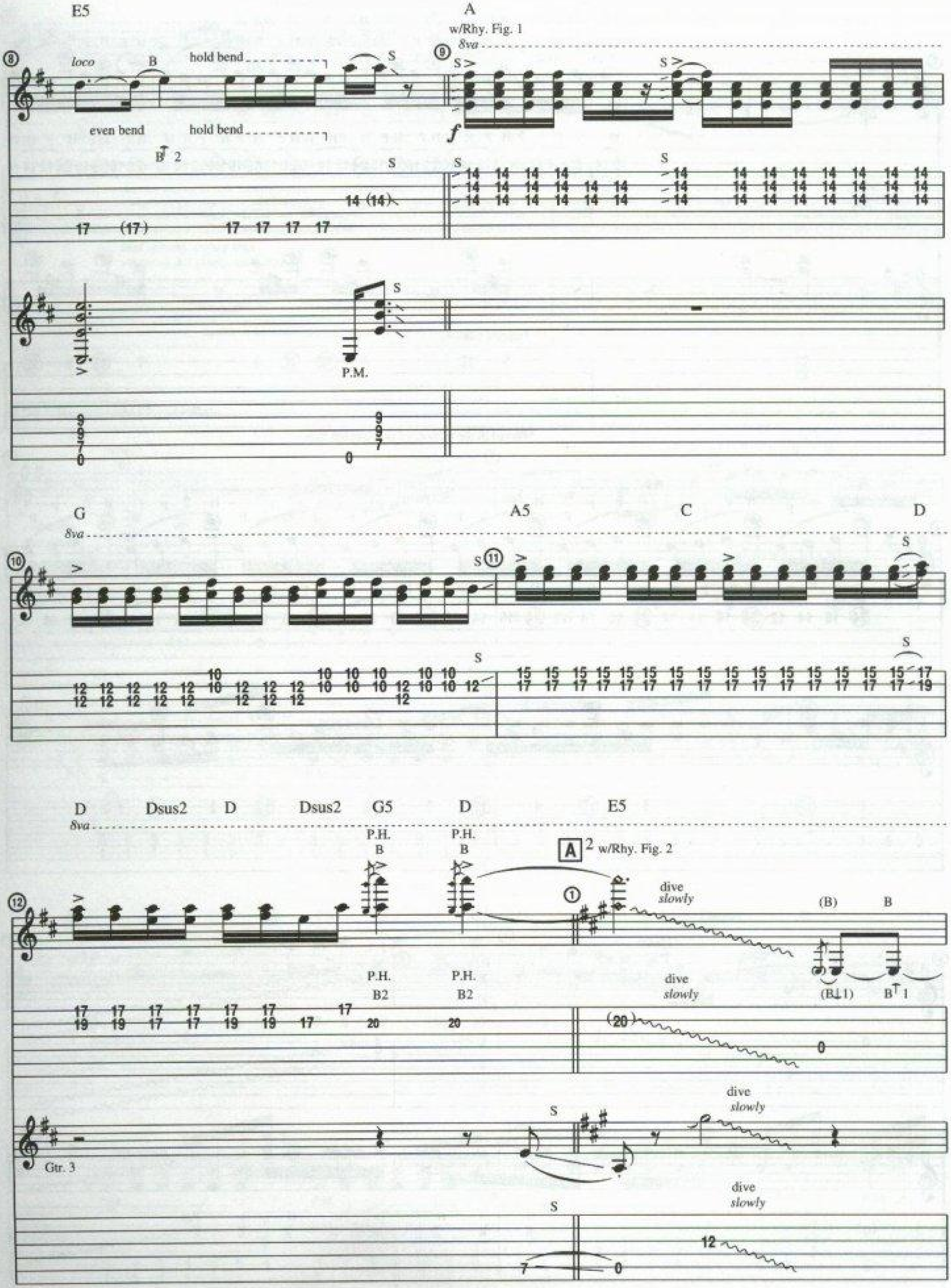
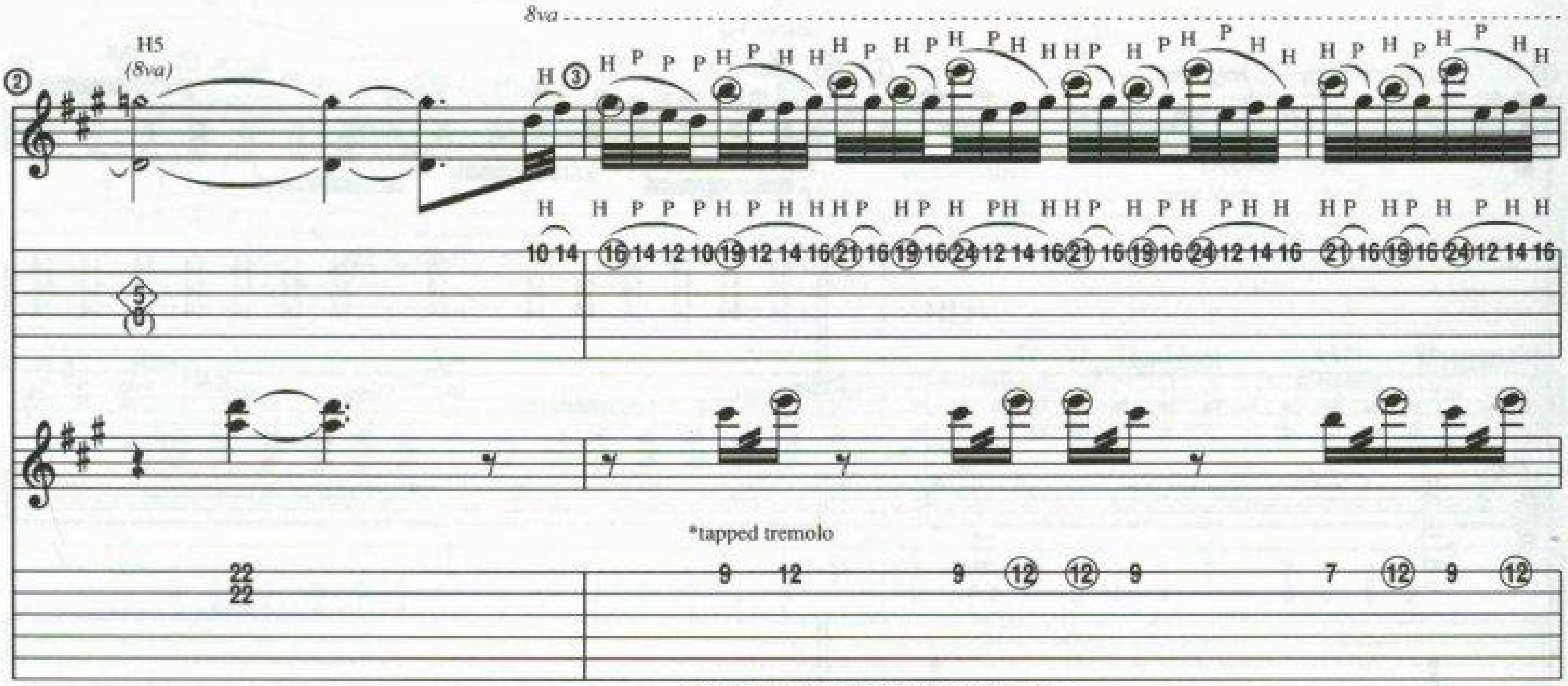

E5
Asus4/D
A/C♯
Asus4/D
A/C♯
(15ma)
w/Rhy. Fig. 2 (2 times)
P.H.
B
8va
loco
S
E5
8va
Asus4/D
A/C♯
Asus4/D
A/C♯
sweep


E5
loco
Asus4/D
A/C#
Gsus4/C
G/B
8va
w/bar
slow release
w/Harmonizer (P5↑)*
Rhy. Fig. 3
end Rhy. Fig. 3
P.M.
B 2
F5
C5/F
F5
C5
D5
Gtr. 2
Gtr. 3 tacet
f
grad. widen vib.
Gtr. 1

*Harmonizer set to produce tones a Perfect fifth above fretted notes.

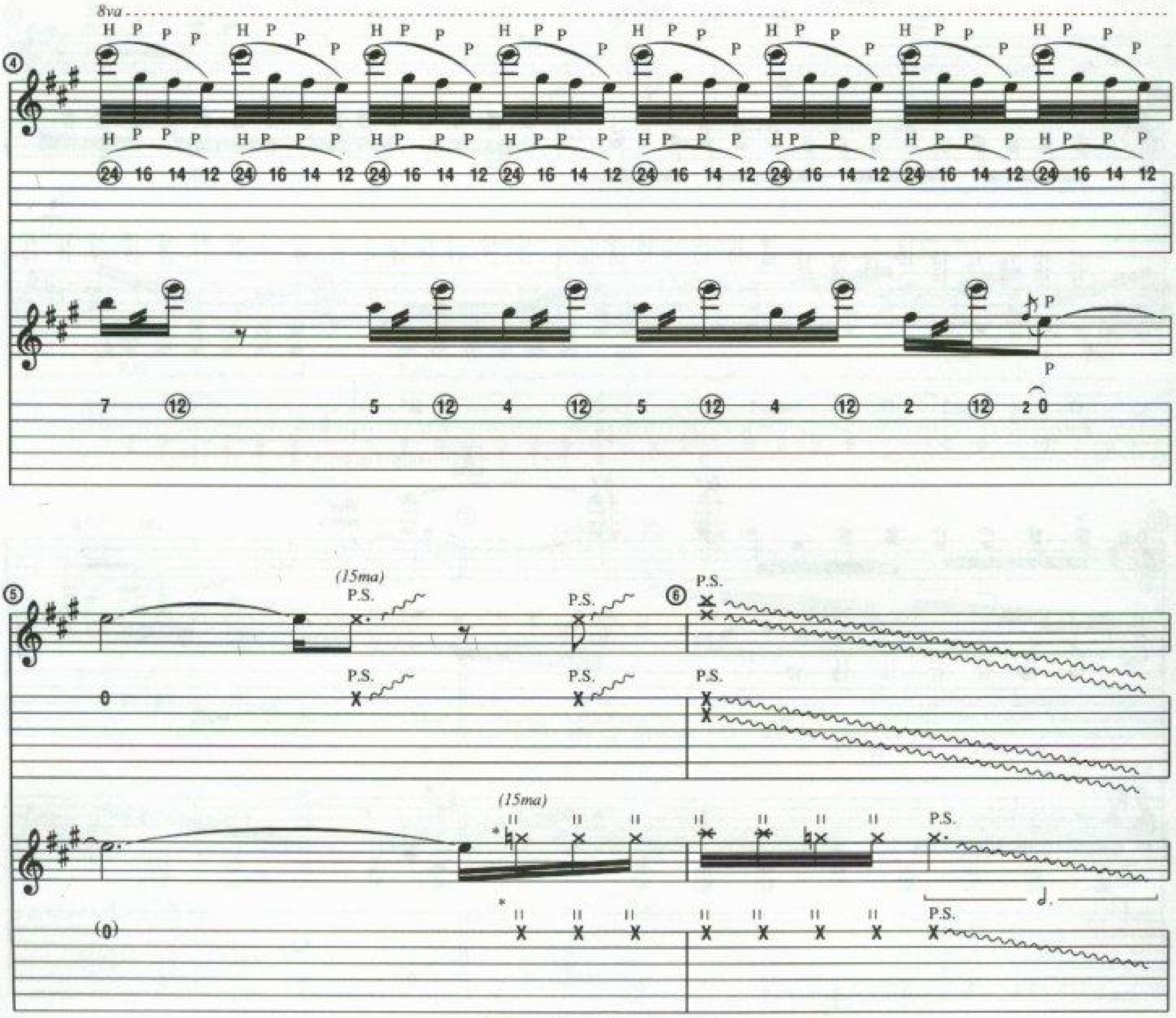

F5
C5/F F5
C5 D5
C5 D5
(8va)
(15ma)
H7
H2
Harmonizer off
w/Harmonizer
even bend w/bar
B ↓3
B ↓5
P.M.
F5
(add9) F5
H5
(8va)
(C5) D5 w/bar
B
H7
8va
loco
let ring
Harmonizer off
w/bar
B ↓5
even dive and release
(B ↓2)
B̂ 2
even gliss
F5
8va
(add9) F5
S
H
P


E5
A
w/Rhy. Fig. 1
8va
loco
B
hold bend
S
even bend
B 2
S
f
P.M.
G
A5
C
D
8va
D
Dsus2
D
Dsus2
G5
D
E5
P.H.
B
P.H.
B
A 2 w/Rhy. Fig. 2
dive slowly
(B)
B
P.H.
B2
(B↓1)
B↑1
Gtr. 3
S
dive slowly

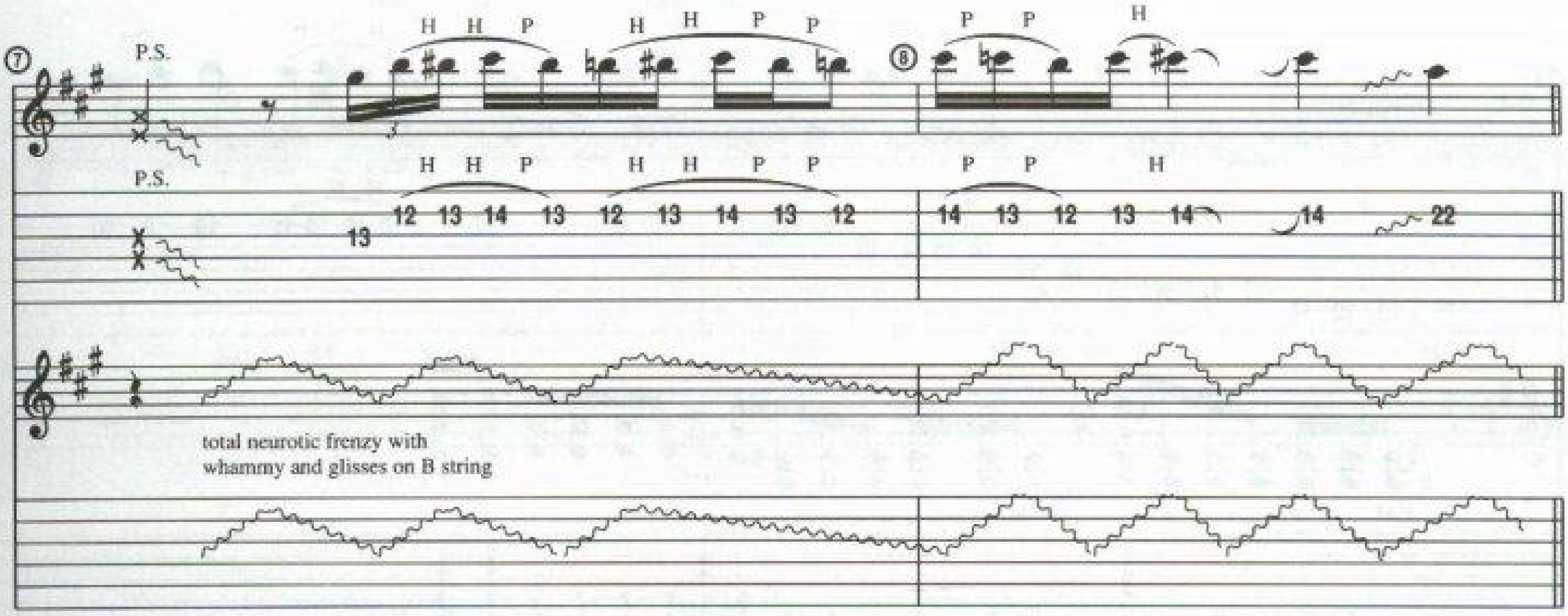

②
H5
(8va)
8va
H ③
10 14 16 14 12 10 19 12 14 16 21 16 19 16 24 12 14 16 21 16 19 16 24 12 14 16 21 16 19 16 24 12 14 16
22
22
9 12 9 12 12 9 7 12 9 12

*tapped tremolo

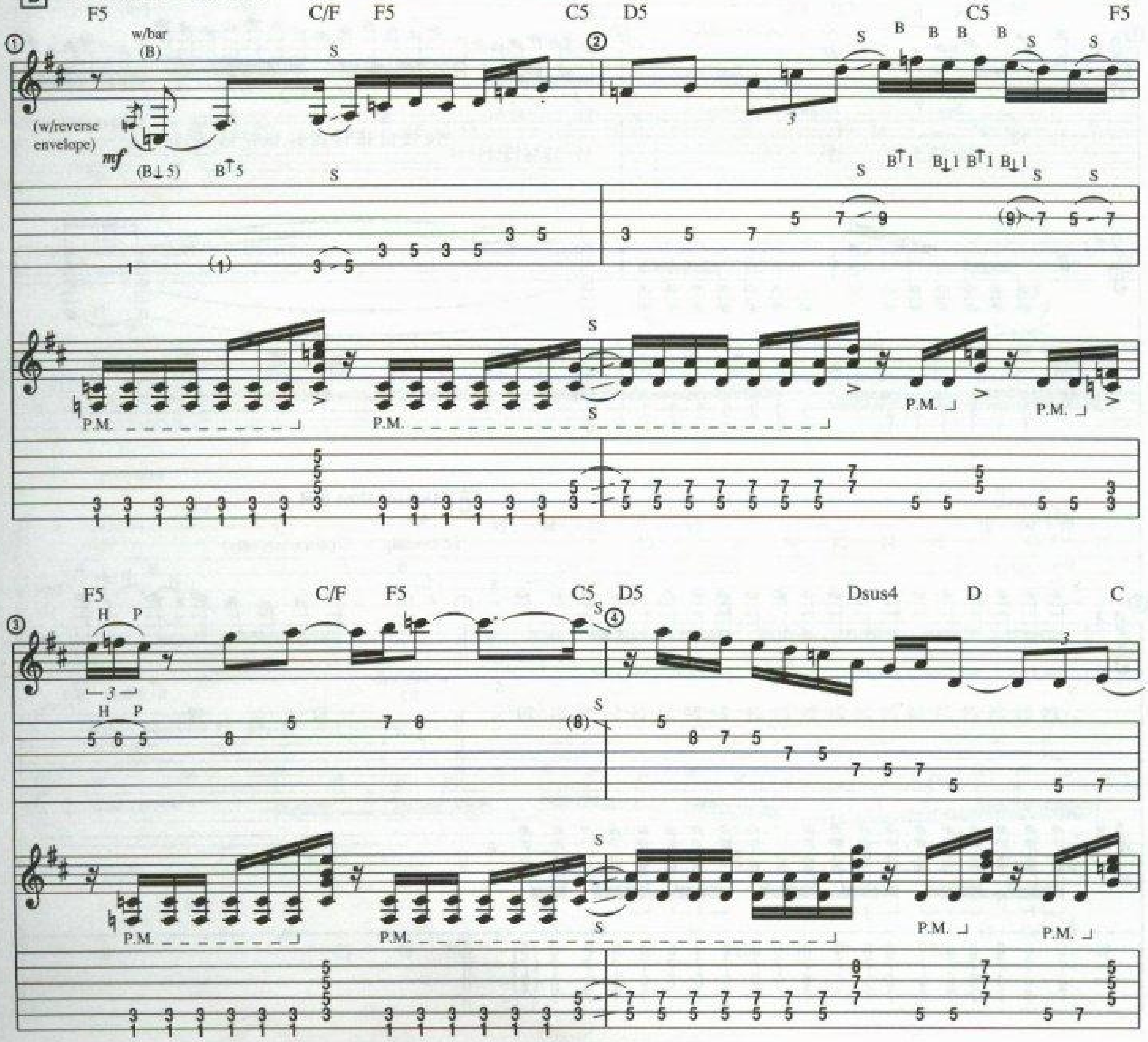
*Played in the manner of two-handed trills

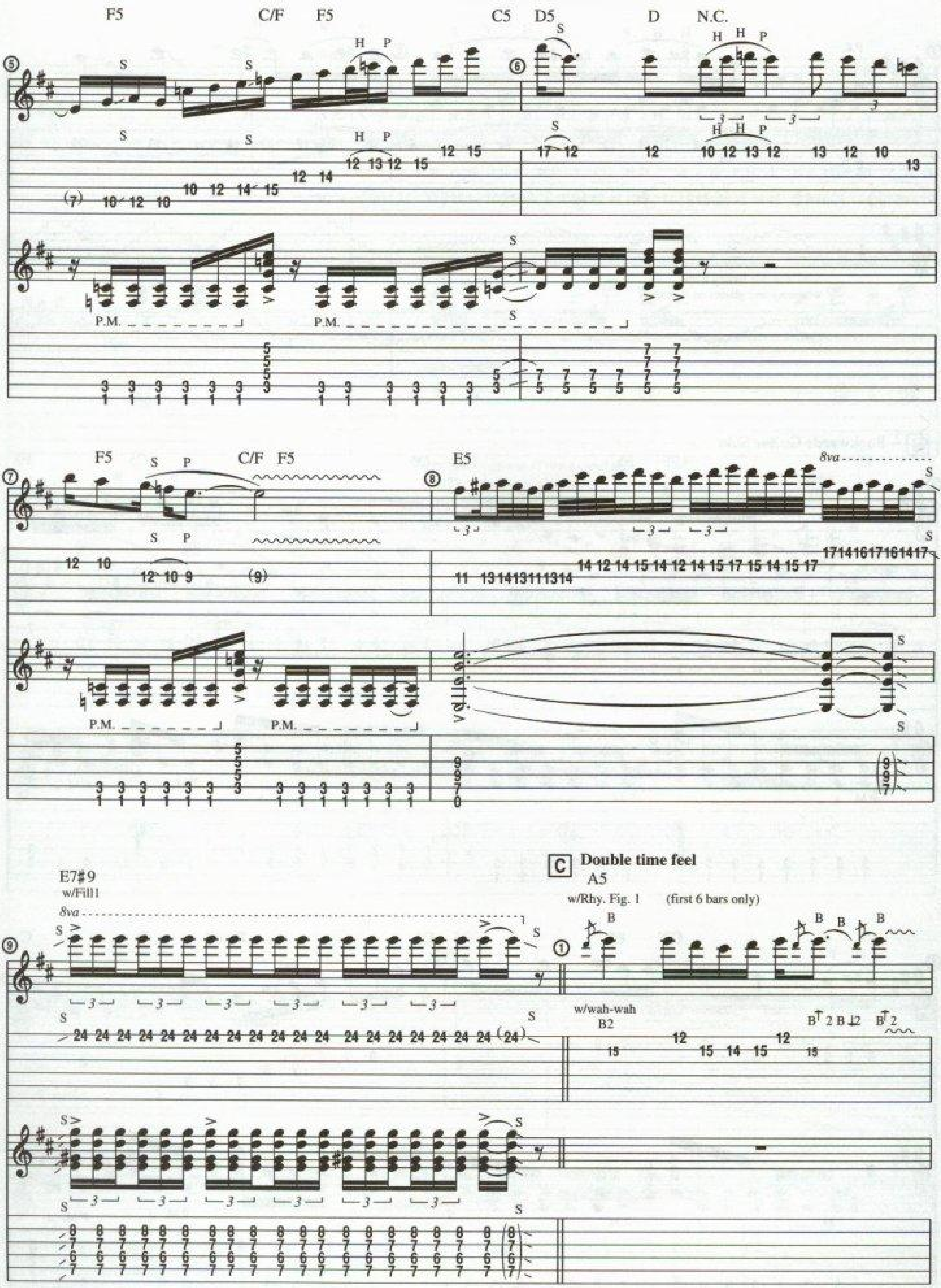

④
8va
24 16 14 12 24 16 14 12 24 16 14 12 24 16 14 12 24 16 14 12 24 16 14 12 24 16 14 12 24 16 14 12
7 12 5 12 4 12 5 12 4 12 2 12 2 0
⑤
(15ma)
P.S.
0
(0)
⑥
P.S.

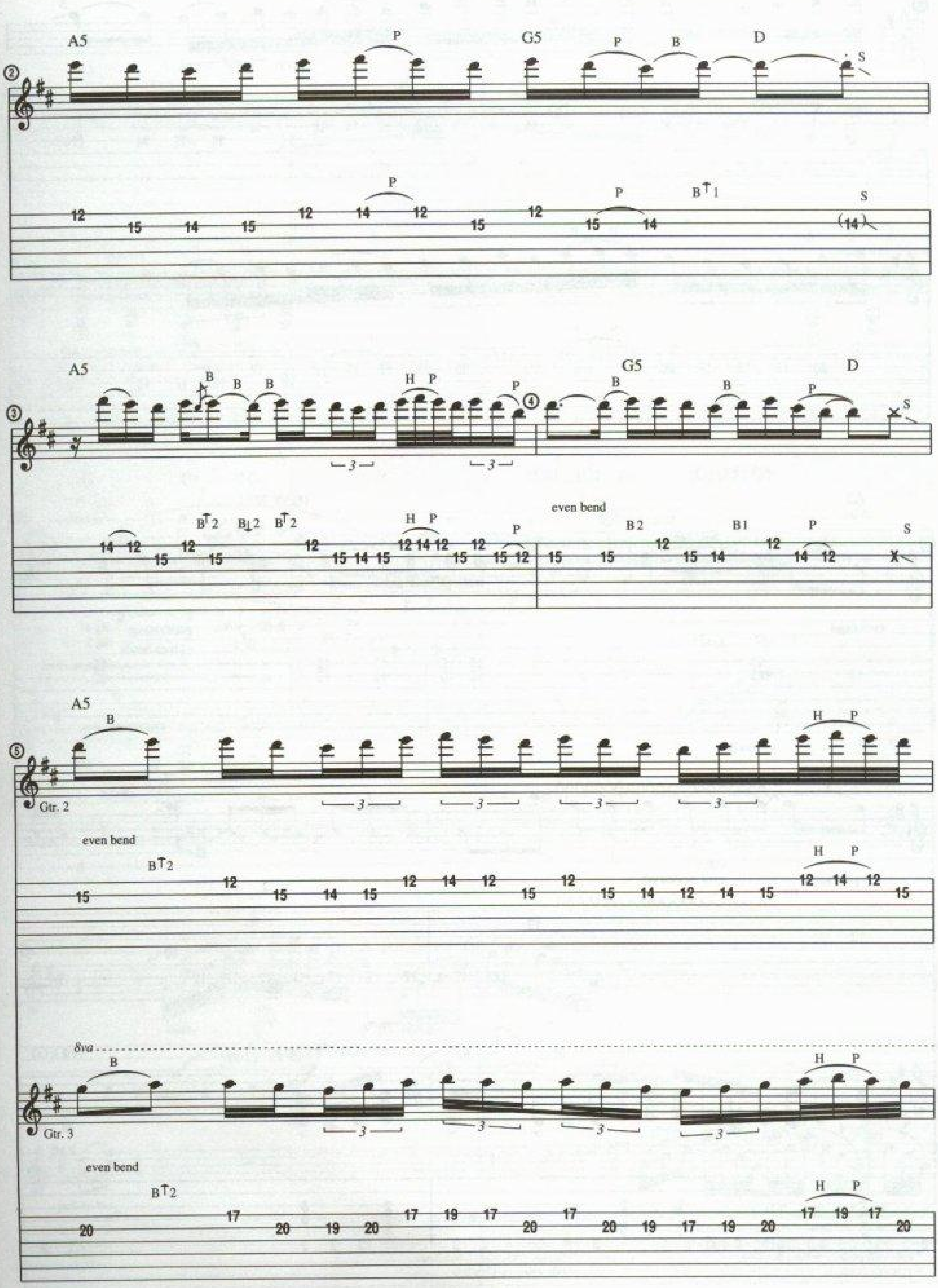
*Poke string with pick past fretboard

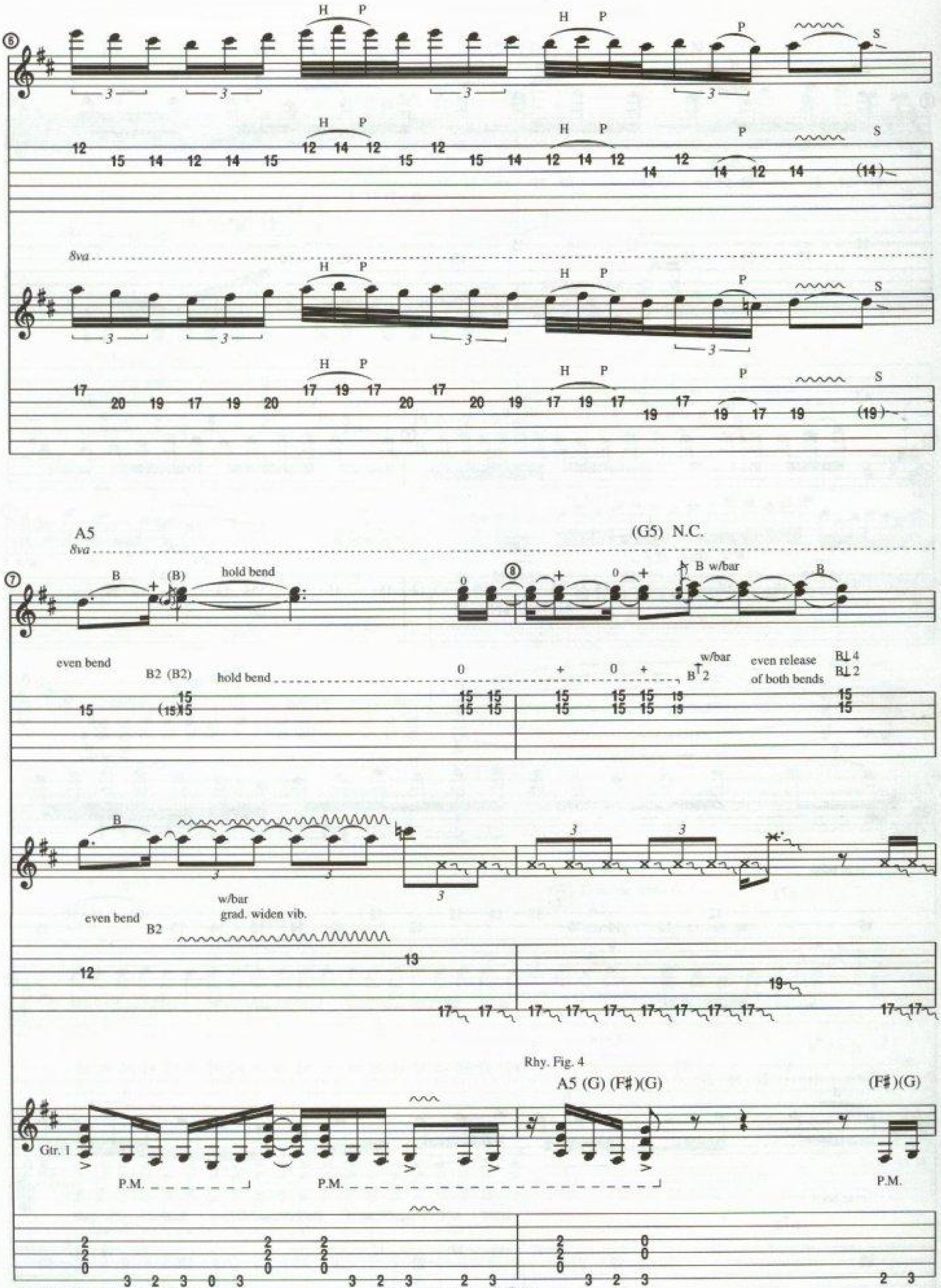

⑦
P.S.
H H P H H P P
⑧
P P H
total neurotic frenzy with
whammy and glisses on B string

B 2 Backwards Guitar Solo


F5
C/F
F5
C5
D5
①
w/bar
(B)
(w/reverse
envelope)
mf
(B↓5)
B↑5
S
②
B B B B
B↑1 B↓1 B↑1 B↓1
P.M.
③
H P
Dsus4
D
C
④
P.M.


F5
C/F
F5
C5
D5
D
N.C.
E5
E7♯9
w/Fill1
8va
C
Double time feel
A5
w/Rhy. Fig. 1
(first 6 bars only)
w/wah-wah
H
P
S
B
P.M.

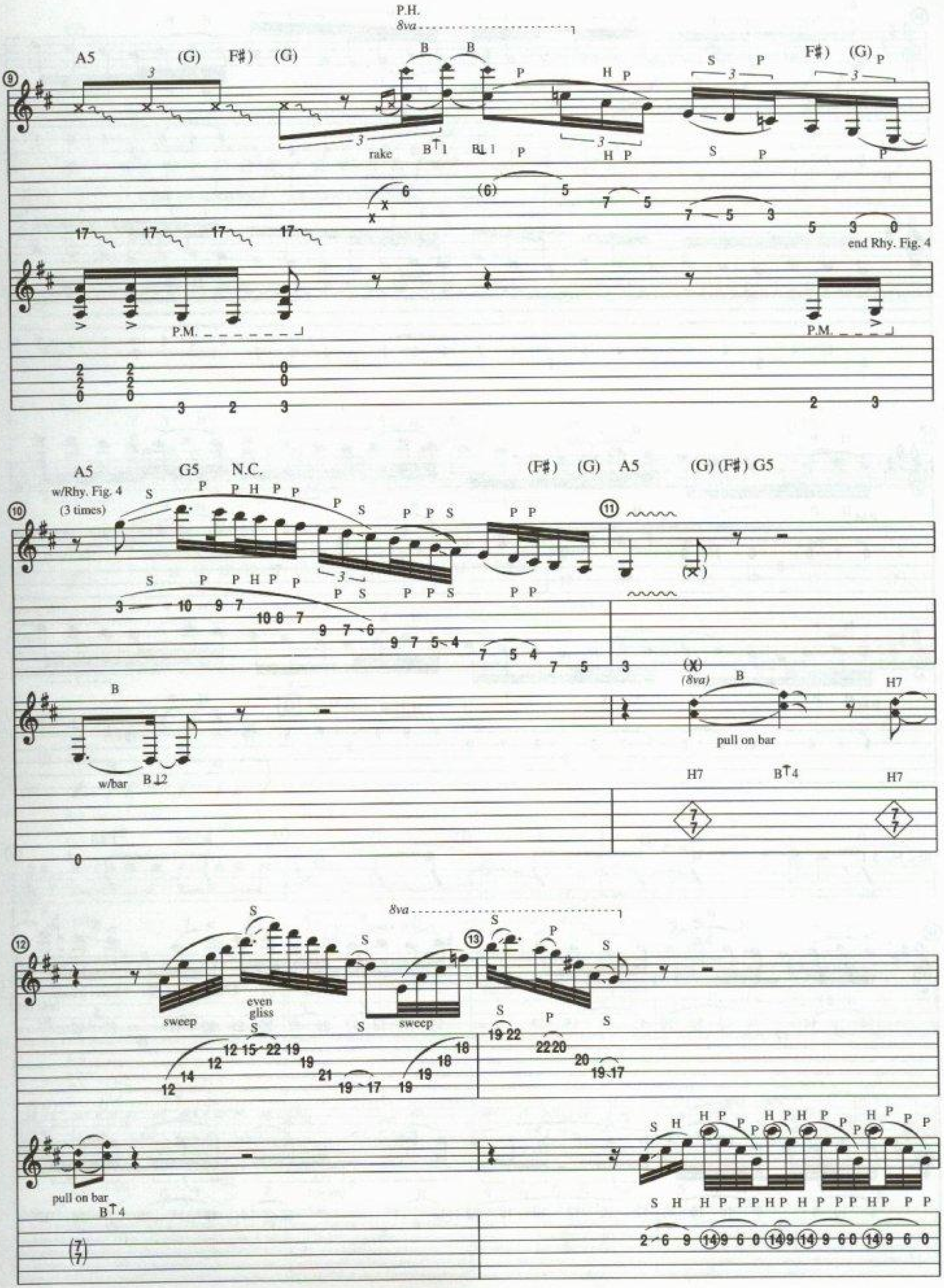

A5
G5
D
②
③
④
⑤
P
B
H
S
B↑1
B↑2
B↓2
B 2
B 1
even bend
Gtr. 2
Gtr. 3
8va
3

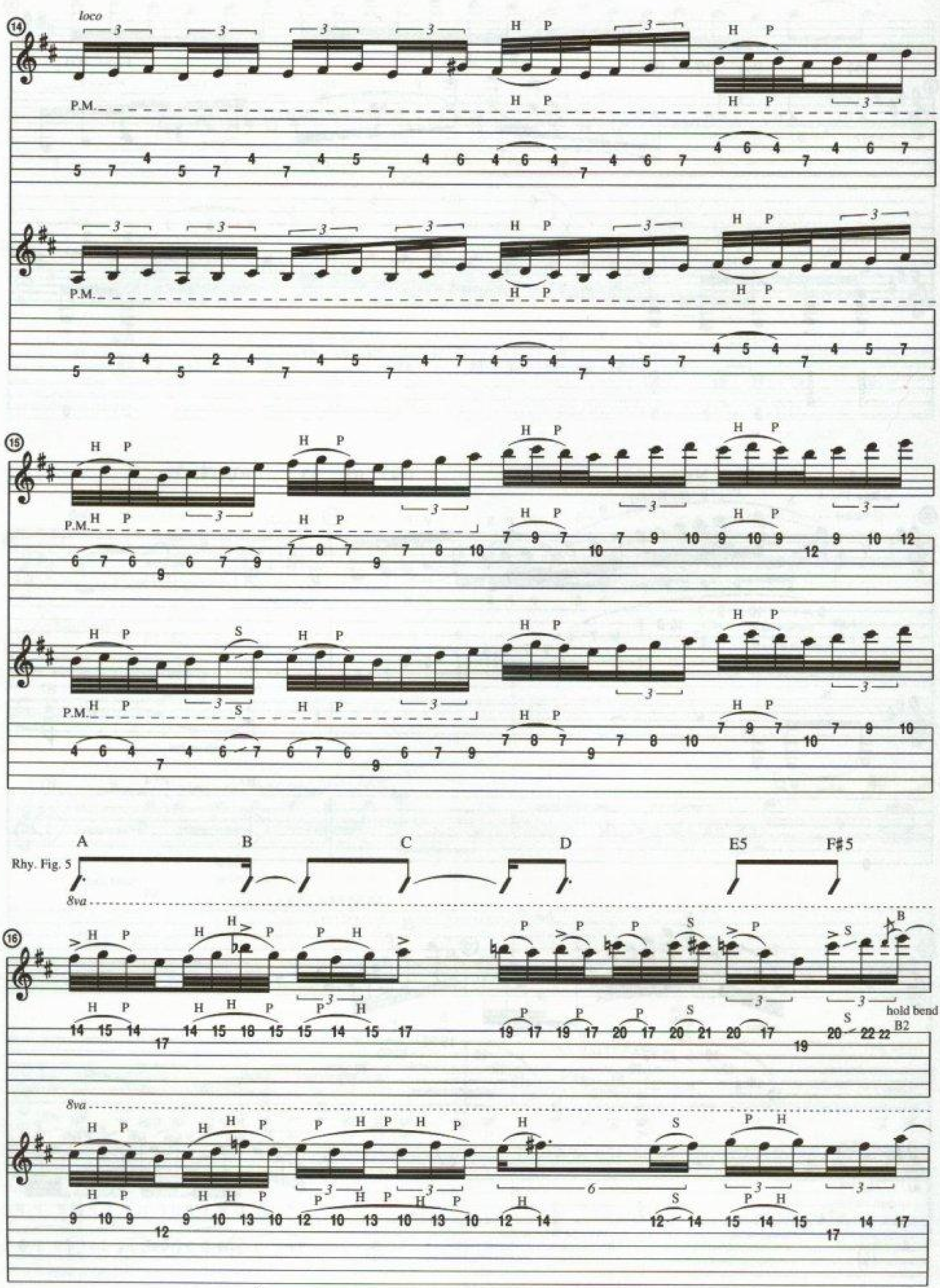


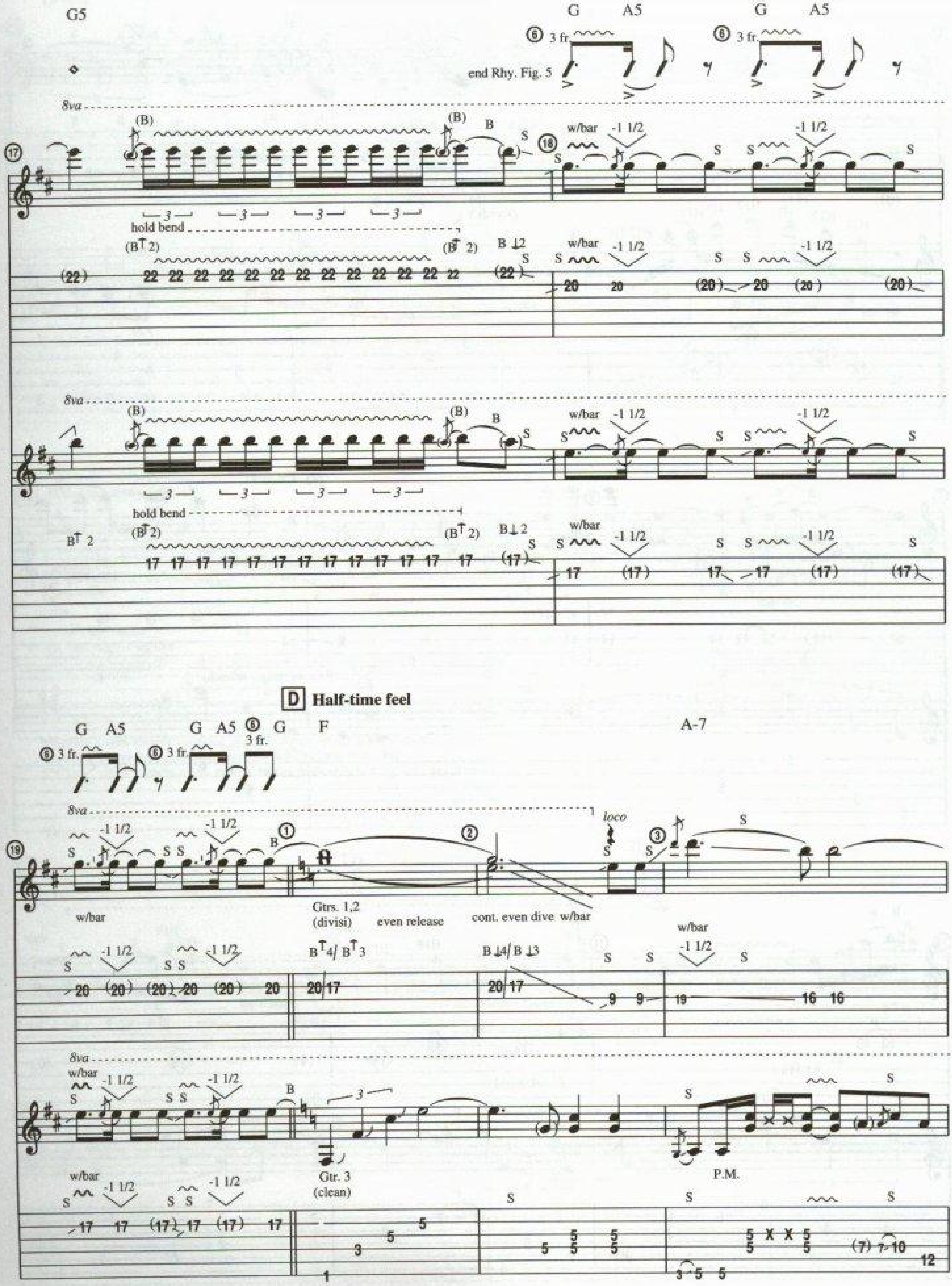
⑥
H P
H P
P
S
3
8va
⑦
A5
(G5) N.C.
B
(B)
hold bend
even bend
B2 (B2)
⑧
B w/bar
w/bar
even release
of both bends
BL 4
BL 2
w/bar
grad. widen vib.
B2
Rhy. Fig. 4
A5 (G) (F♯)(G)
(F♯)(G)
Gtr. 1
P.M.
P.M.
P.M.

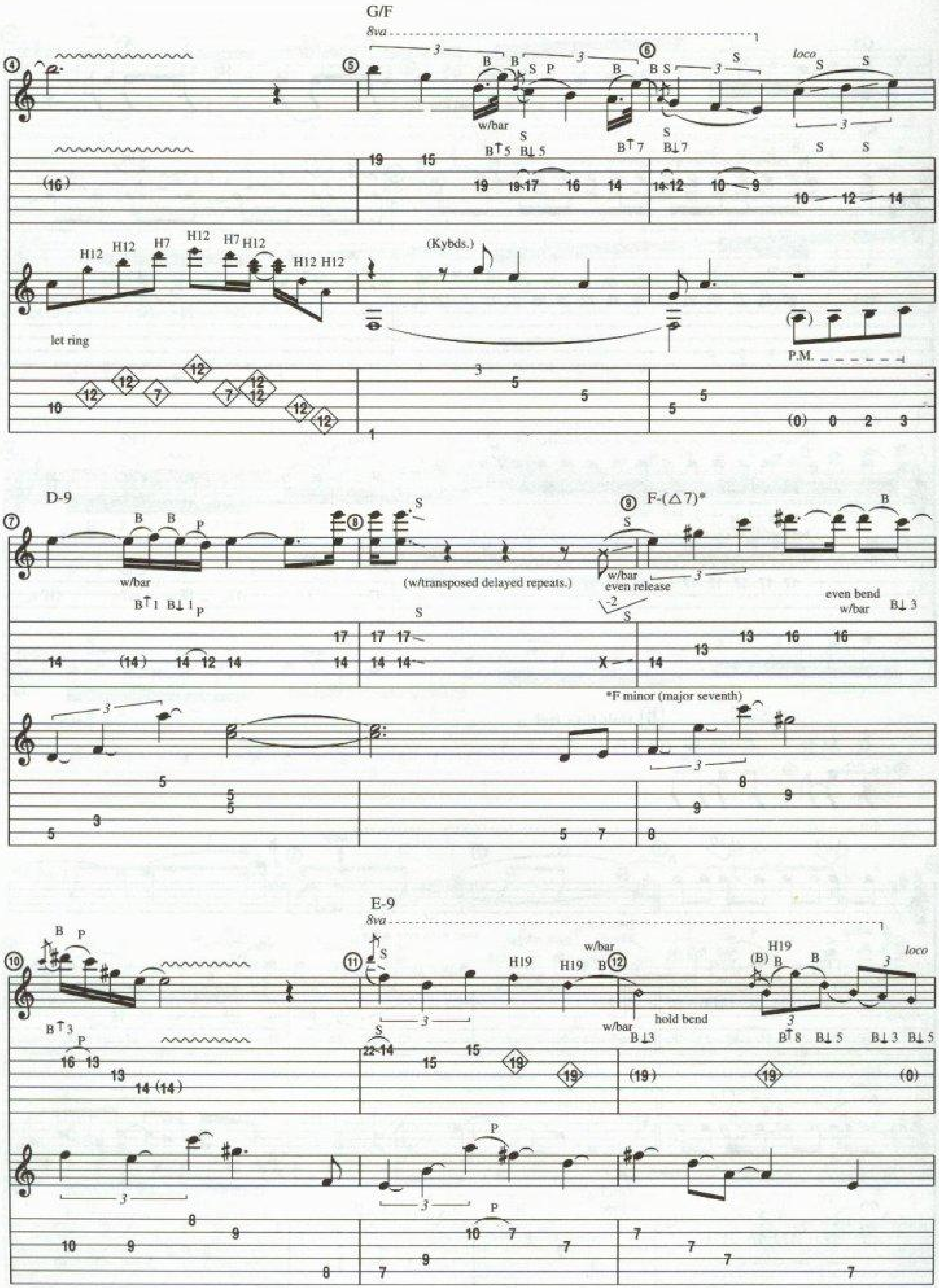
*wah-wah pedal 0 = bass position,
+ = treble position

**Scrape pick across windings
of 6th string at 17th fret

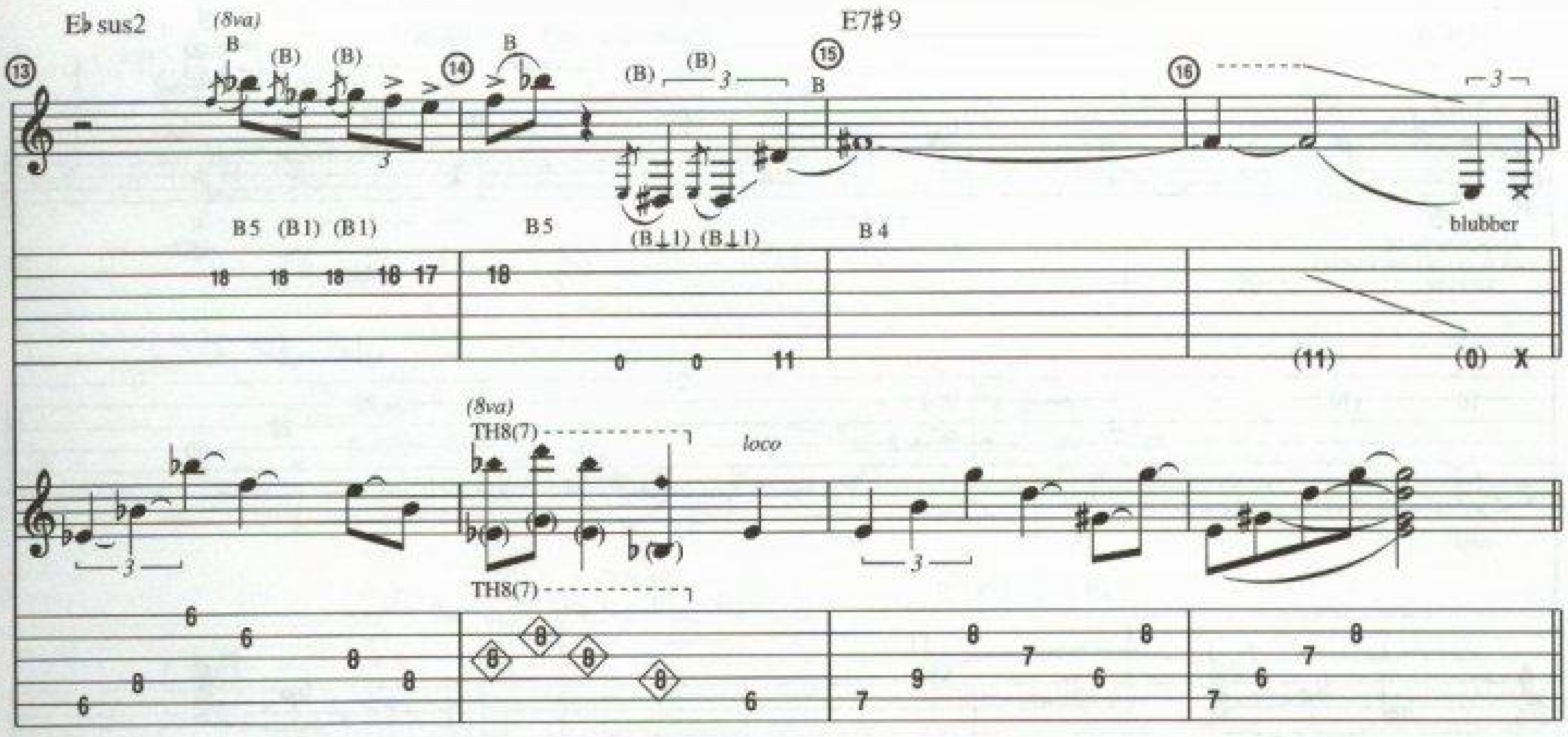

A5
(G)
F♯)
(G)
P.H.
8va
rake
B
B↑1
BL 1
S
H
P
F♯)
(G)
end Rhy. Fig. 4
P.M.
w/Rhy. Fig. 4
(3 times)
G5
N.C.
(F♯)
A5
(G) (F♯) G5
w/bar
B↓12
(8va)
pull on bar
B↑4
H7
sweep
even
gliss
8va


14
loco
H P
P.M.
15
S
Rhy. Fig. 5
A
B
C
D
E5
F#5
8va
16
hold bend
B2

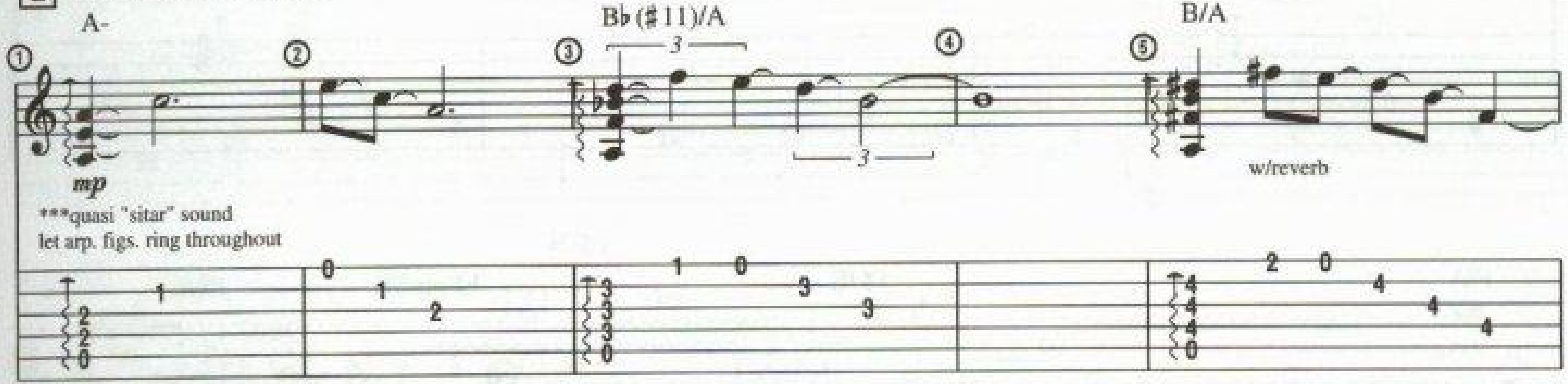

G5
G
A5
⑥ 3 fr.
end Rhy. Fig. 5
8va
(B)
B
S
w/bar
-1 1/2
hold bend
(B↑2)
B↓2
(22)
22
20
(20)
17
(17)
B↑ 2
D
Half-time feel
F
A-7
loco
①
②
③
Gtrs. 1,2
(divisi)
even release
cont. even dive w/bar
B↑4/ B↑3
B↓4/ B↓3
20 17
9
19
16
Gtr. 3
(clean)
P.M.
3
5
1
12
(7) 7-10
X


G/F
8va
loco
w/bar
(Kybds.)
let ring
P.M.
D-9
F-(△7)*
(w/transposed delayed repeats.)
even release
even bend
w/bar
E-9
8va
w/bar
hold bend
loco

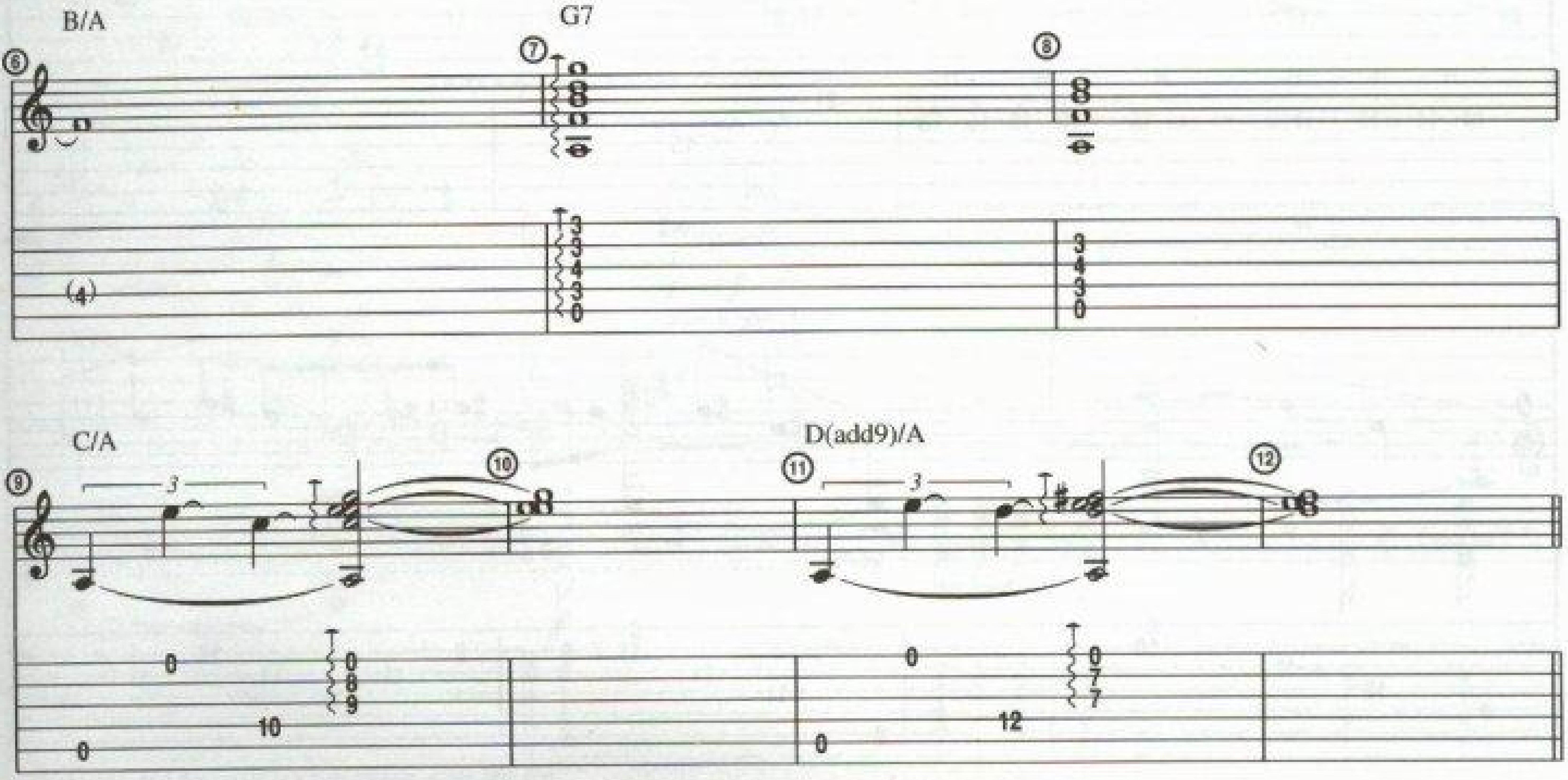
*F minor (major seventh)

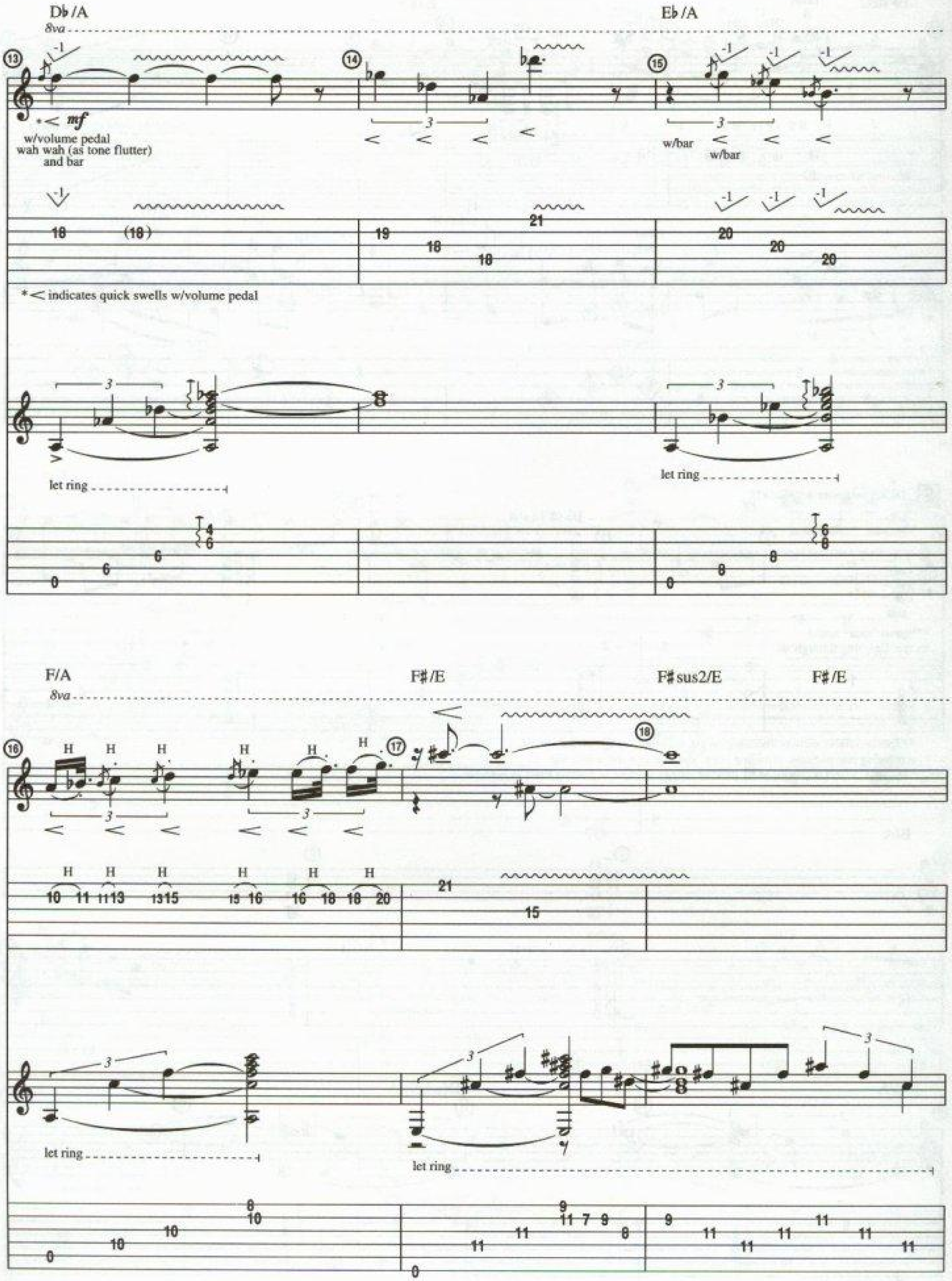

Eb sus2
(8va)
E7#9
B (B) (B) B (B) (B) B
B5 (B1) (B1) B5 (B↓1) (B↓1) B4
blubber
18 18 18 18 17 18 0 0 11 (11) (0) X
(8va)
TH8(7)
loco
TH8(7)
6 6 8 8 6 8 8 8 8 6 7 9 8 7 6 8 7 6 7 8

E Dream sequence w/effects**

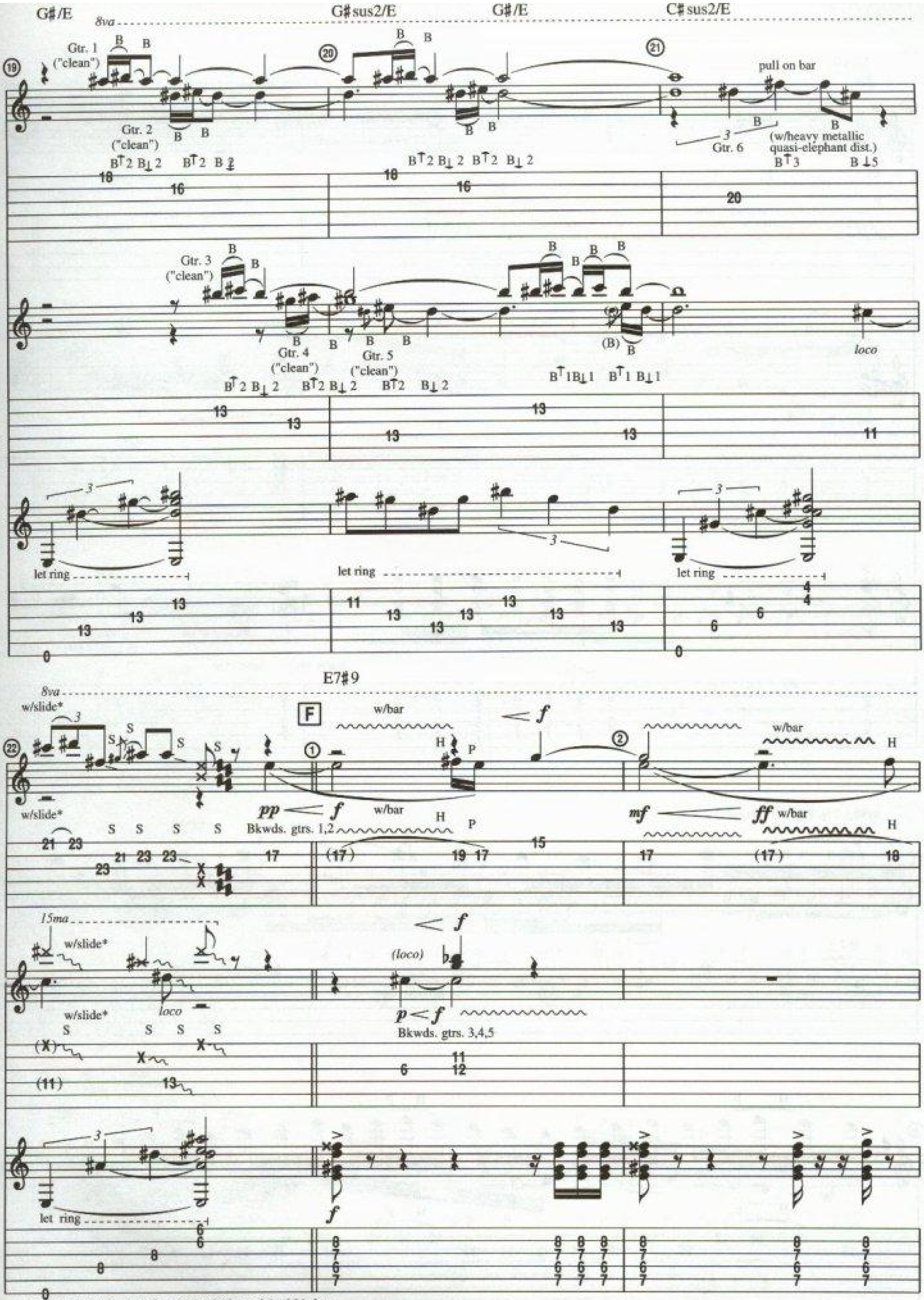

A-
Bb(#11)/A
B/A
mp
***quasi "sitar" sound
let arp. figs. ring throughout
w/reverb
2 2 0 1 0 1 2 3 3 3 0 1 0 3 3 4 4 4 0 2 0 4 4 4

**Special effects include knocking on gtr, scraping strings w/razor blade, screaming into pickups, rumbling from slack strings and a real dog.
***"Sitar" effect is produced by picking strings as close to fretting hand as possible.

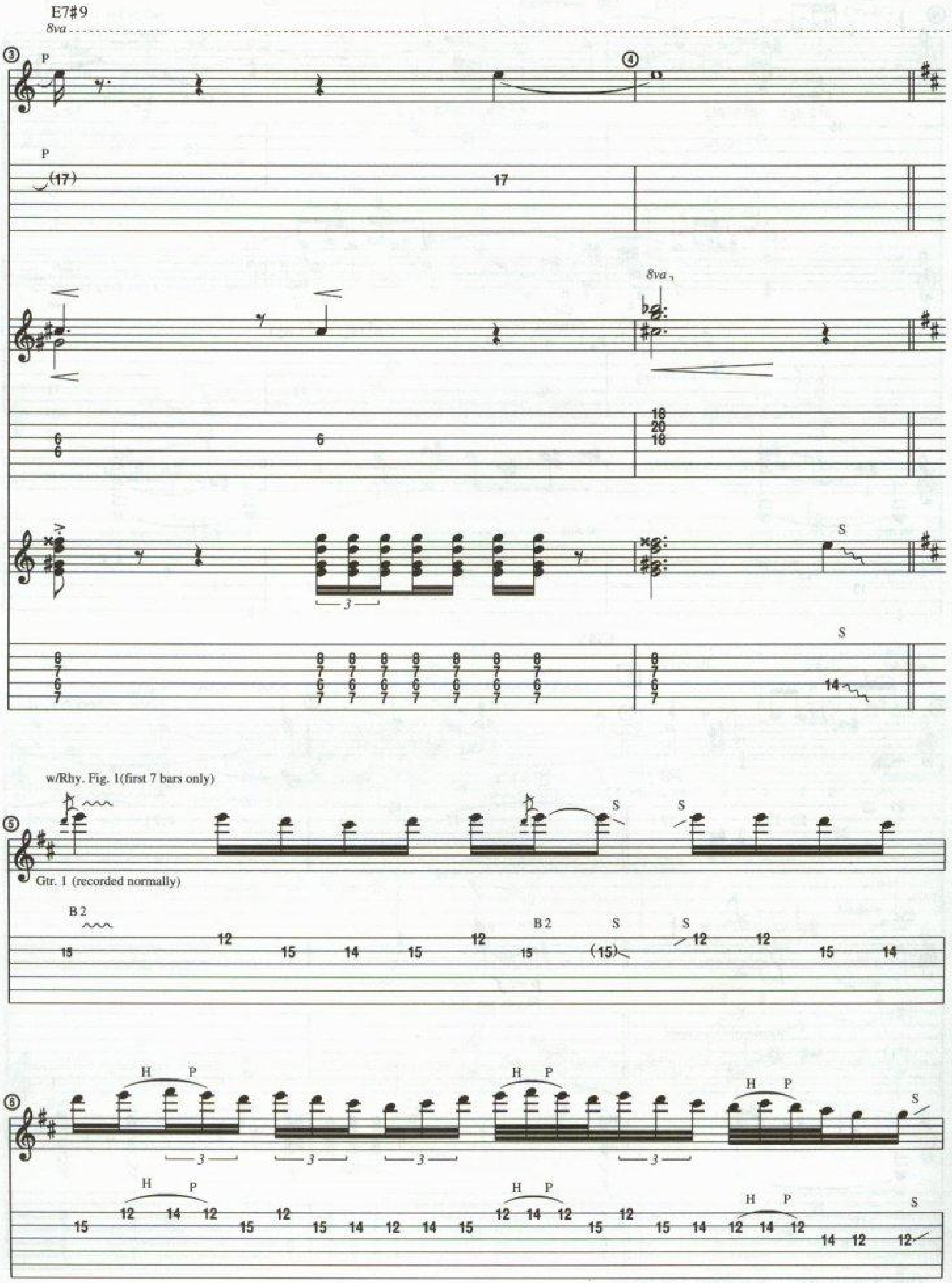

B/A
G7
(4)
3 3 4 3 0
3 4 3 0
C/A
D(add9)/A
0 10 0 0 8 9
0 0 12 0 7 7

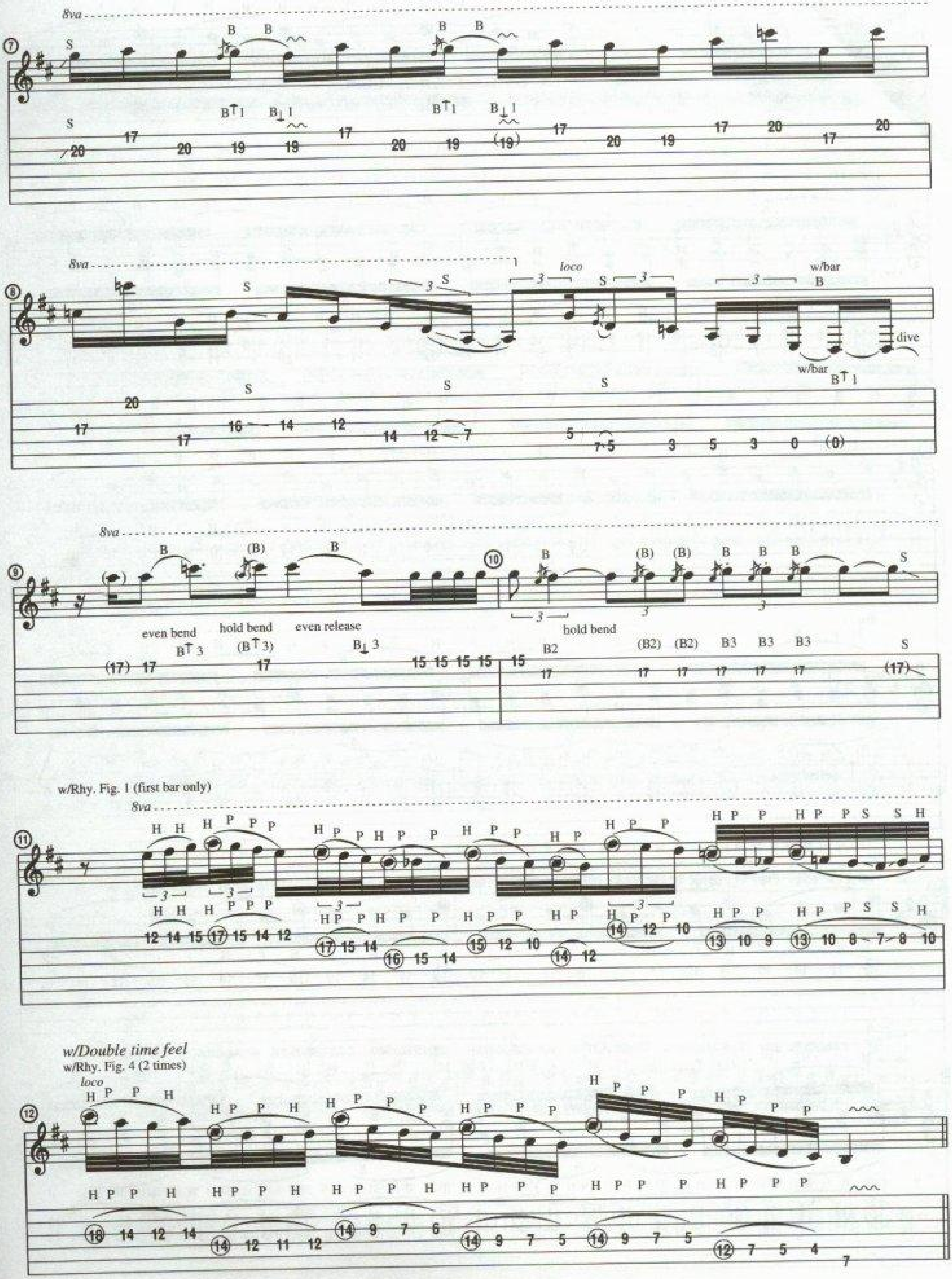

D♭/A
8va
E♭/A
-1
*< mf
w/volume pedal
wah wah (as tone flutter)
and bar
w/bar
w/bar
let ring
F/A
8va
F♯/E
F♯sus2/E
F♯/E
H

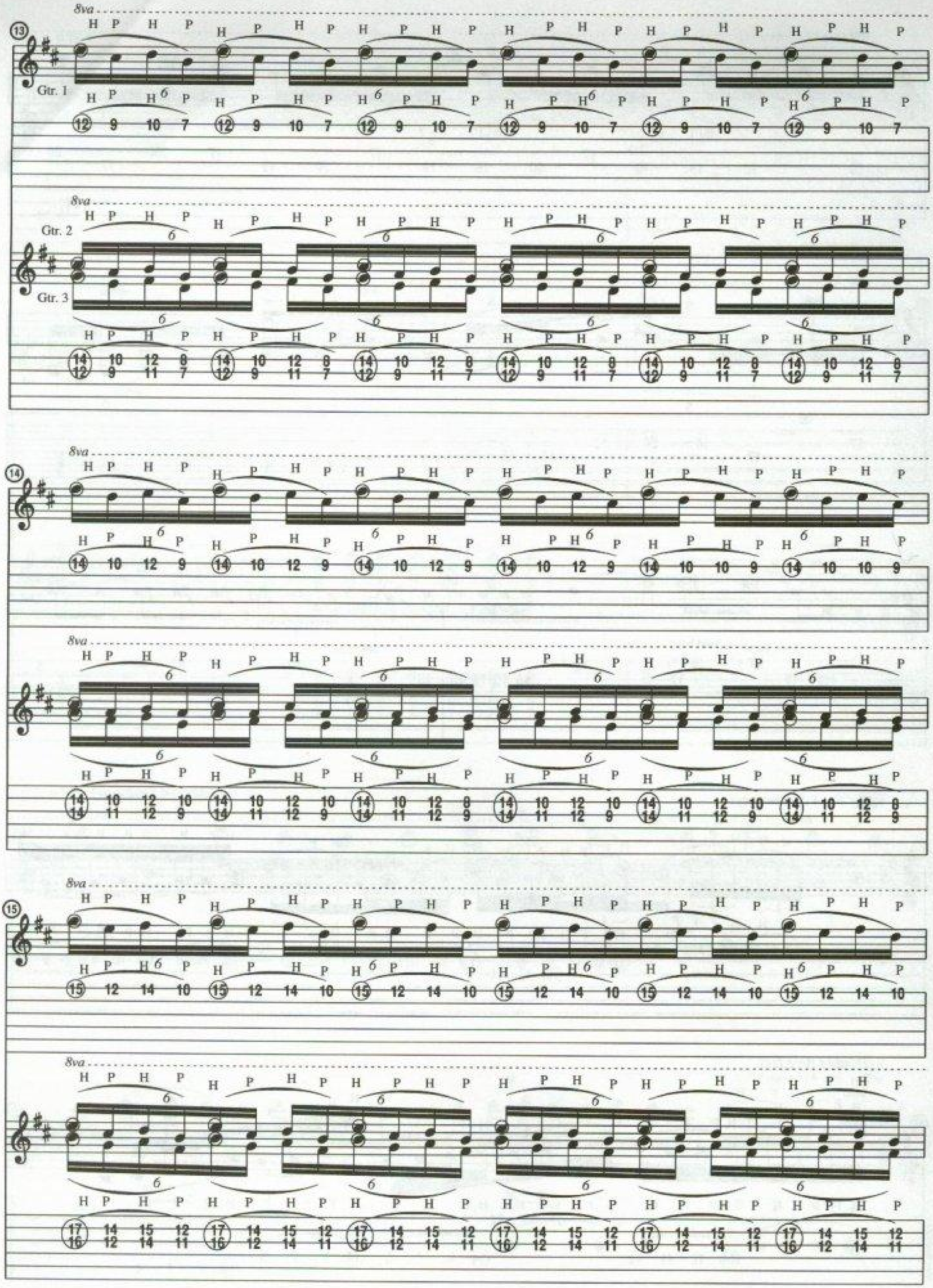
*< indicates quick swells w/volume pedal

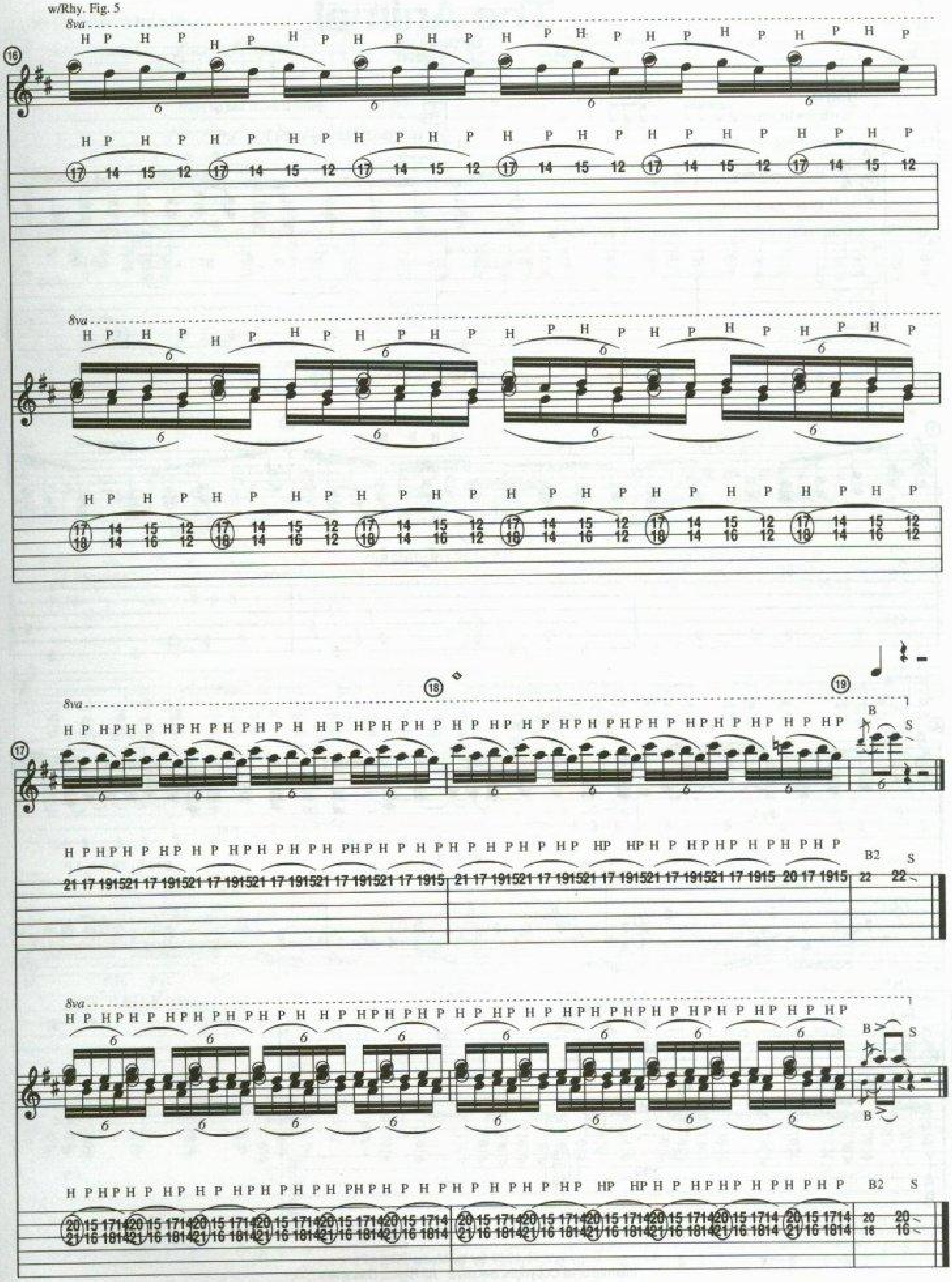

G#/E
8va
G#sus2/E
G#/E
C#sus2/E
Gtr. 1 ("clean")
Gtr. 2 ("clean")
pull on bar
Gtr. 6
(w/heavy metallic quasi-elephant dist.)
loco
Gtr. 3 ("clean")
Gtr. 4 ("clean")
Gtr. 5 ("clean")
let ring
let ring
let ring
E7#9
F
w/slide*
w/bar
Bkwds. gtrs. 1,2
w/bar
15ma
w/slide*
(loco)
Bkwds. gtrs. 3,4,5
let ring

*Played beyond fret board at the equivalent of the 35th fret


E7#9
8va
P
w/Rhy. Fig. 1(first 7 bars only)
Gtr. 1 (recorded normally)
B 2
S
H
P

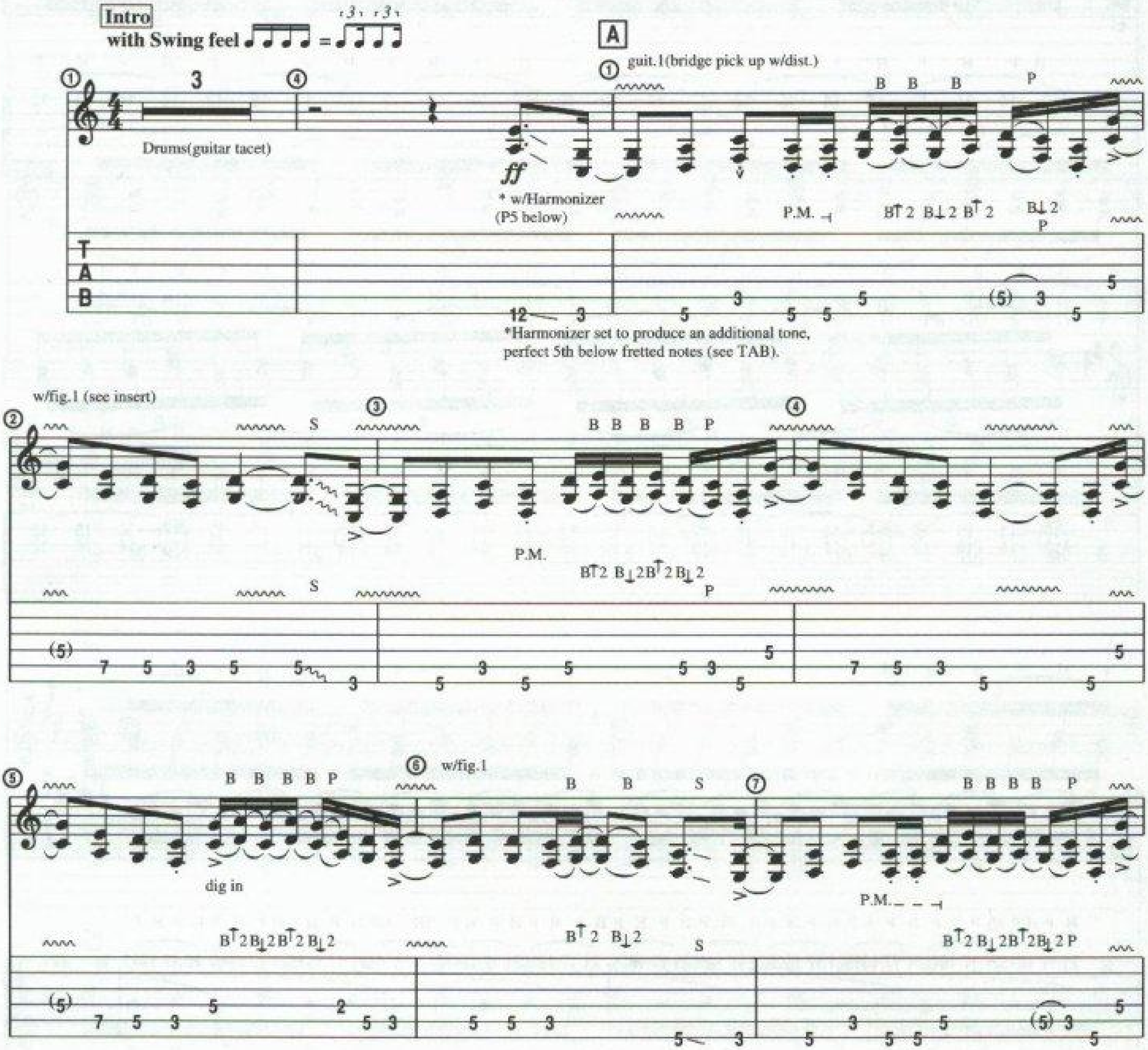
8va
w/bar
dive
loco
even bend
hold bend
even release
w/Rhy. Fig. 1 (first bar only)
w/Double time feel
w/Rhy. Fig. 4 (2 times)


13
8va
Gtr. 1
Gtr. 2
Gtr. 3
14
15
H P H P
6


w/Rhy. Fig. 5
8va
⑯
⑰
⑱
⑲
H P
B
S
B2
6

The Animal

By Steve Vai


Intro
with Swing feel
A
guit.1(bridge pick up w/dist.)
Drums(guitar tacet)
ff
* w/Harmonizer
(P5 below)
P.M.
B↑2 B↓2 B↑2
B↓2
P
w/fig.1 (see insert)
S
B↑2 B↓2 B↑2 B↓2
w/fig.1
dig in
B↑2 B↓2 B↑2 B↓2
B↑2 B↓2
B↑2 B↓2 B↑2 B↓2 P
T
A
B

*Harmonizer set to produce an additional tone, perfect 5th below fretted notes (see TAB).

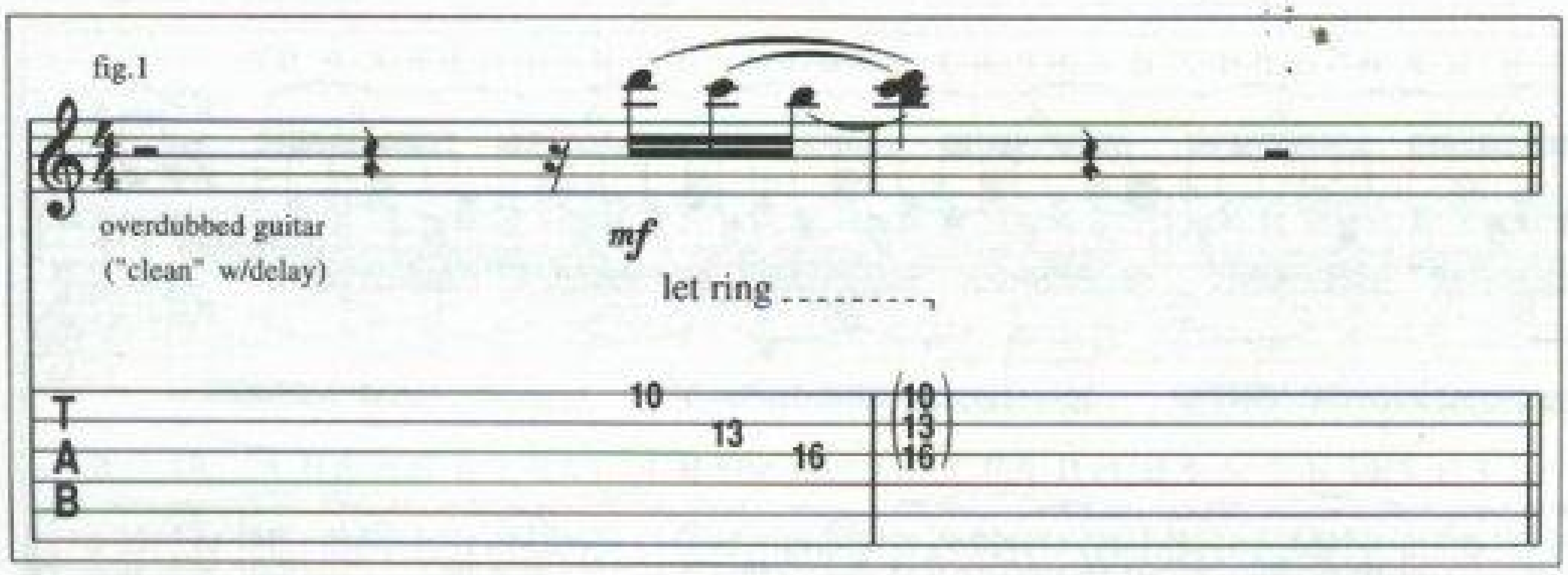


fig.1
overdubbed guitar
("clean" w/delay)
mf
let ring
T
A
B

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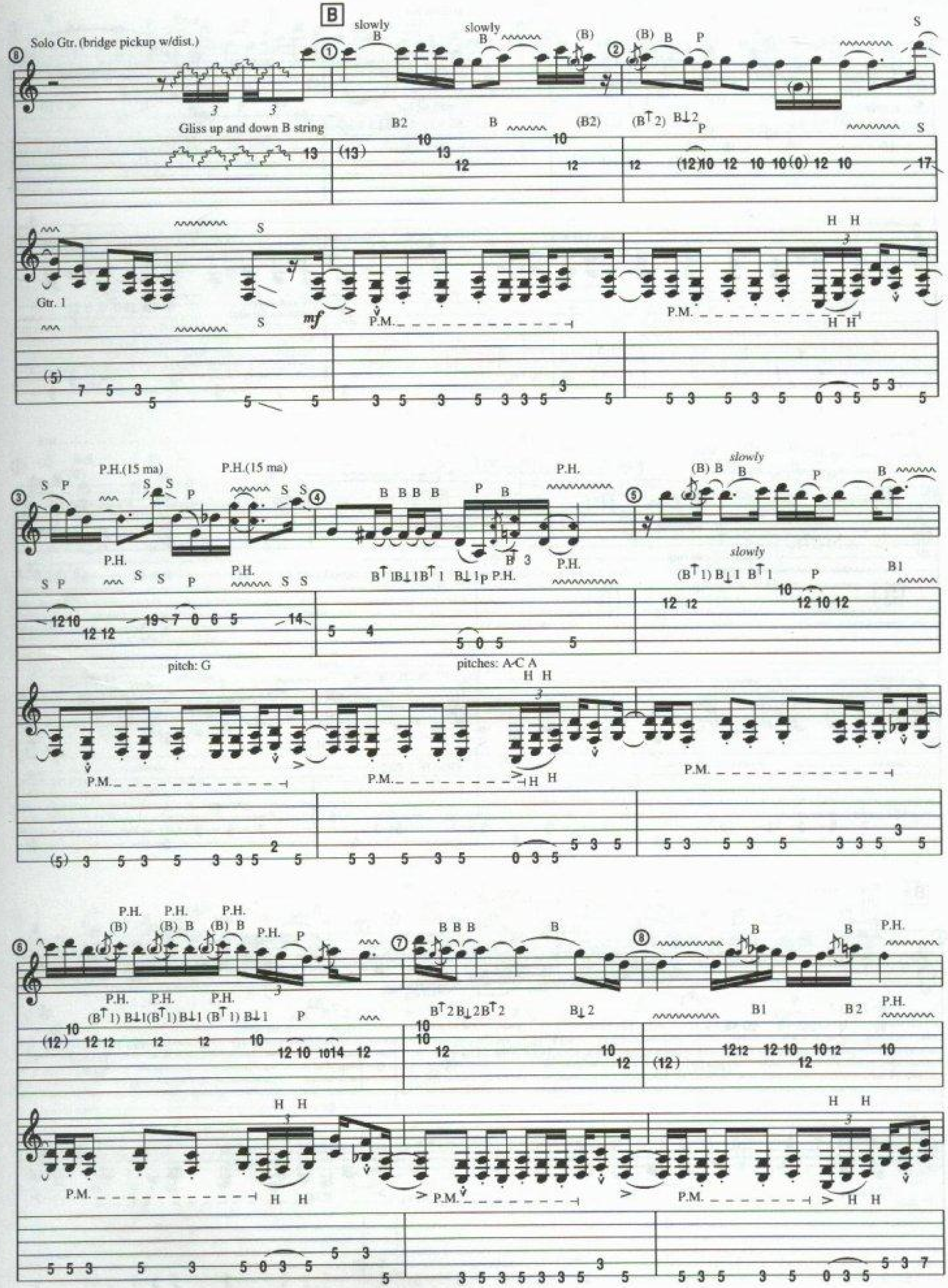
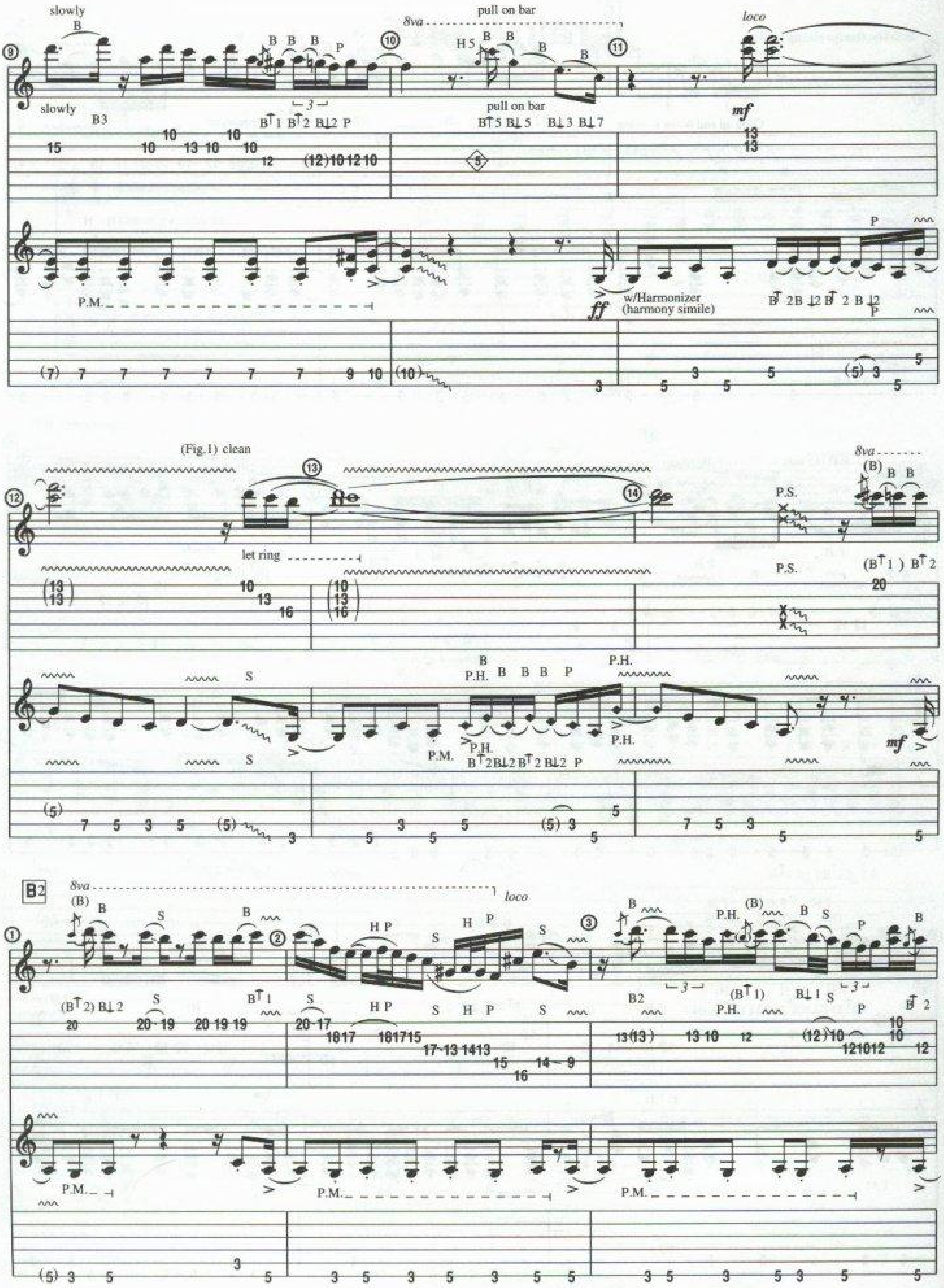
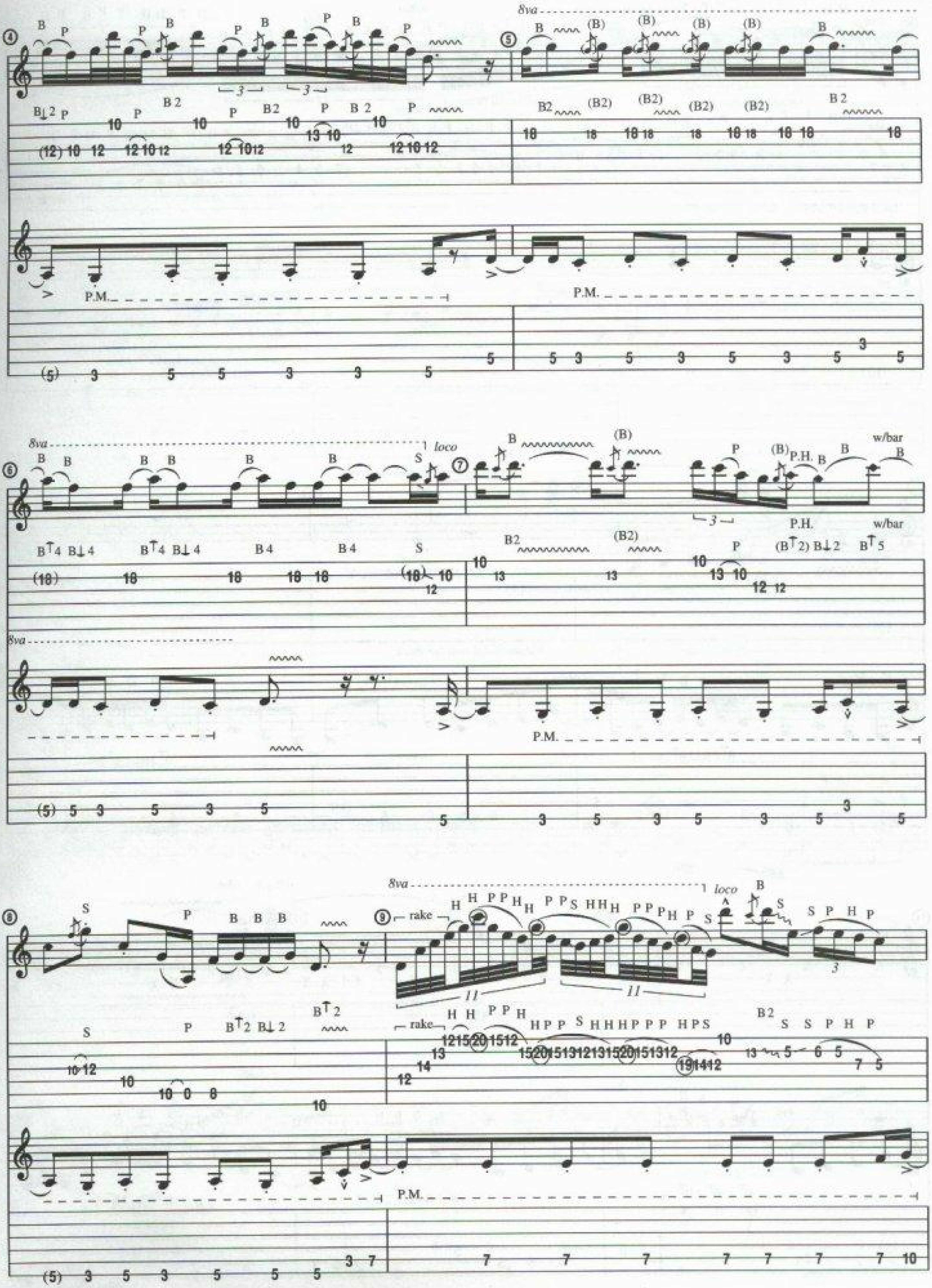
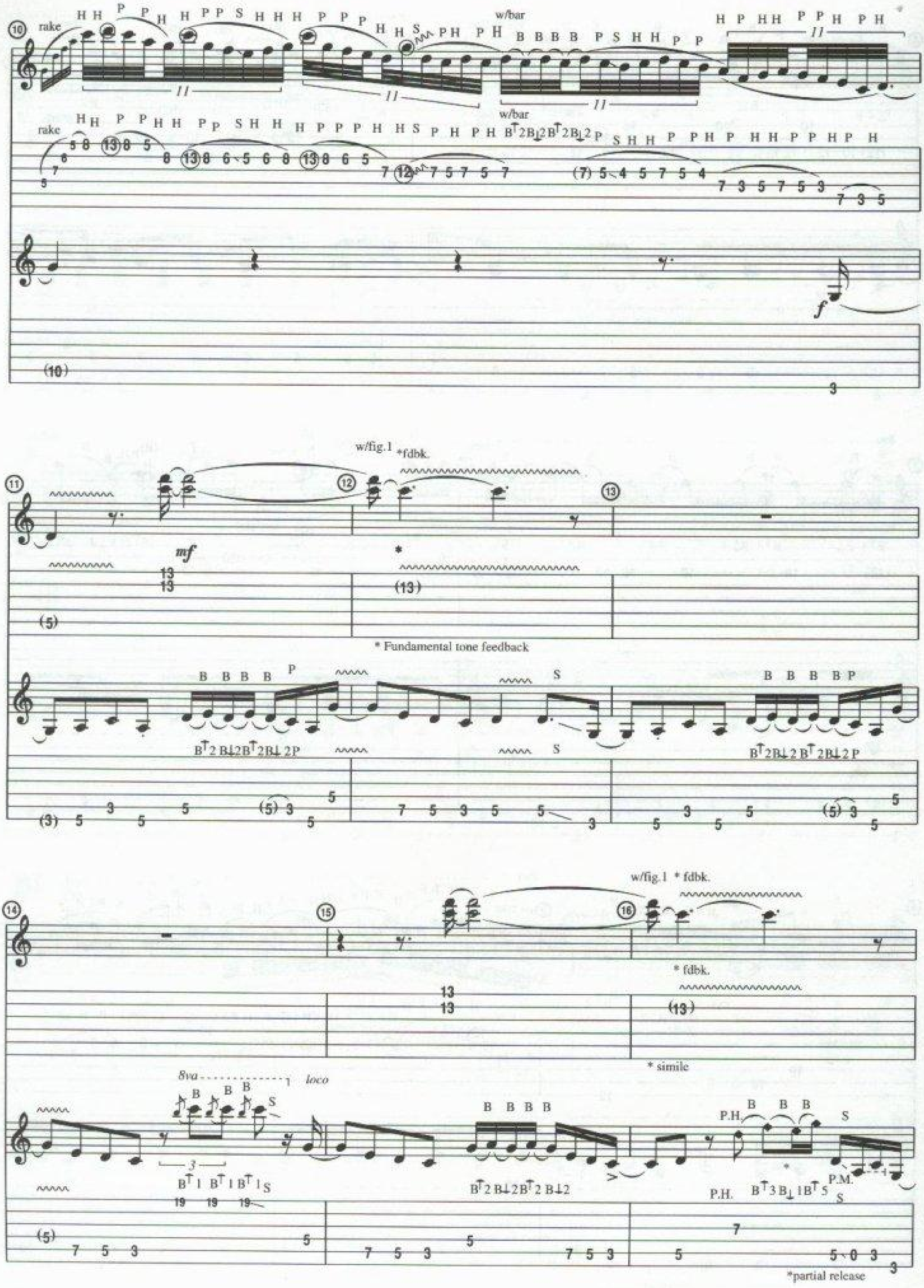

B
Solo Gtr. (bridge pickup w/dist.)
Gliss up and down B string
slowly
B
B2
(B)
(B2)
P
S
Gtr. 1
mf
P.M.
H
P.H.(15 ma)
P.H.
pitch: G
pitches: A-C A
(B) B
B1
P.H.


slowly
8va
pull on bar
loco
mf
P.M.
ff
w/Harmonizer
(harmony simile)
(Fig.1) clean
let ring
P.S.
P.H.
S
B2
H P

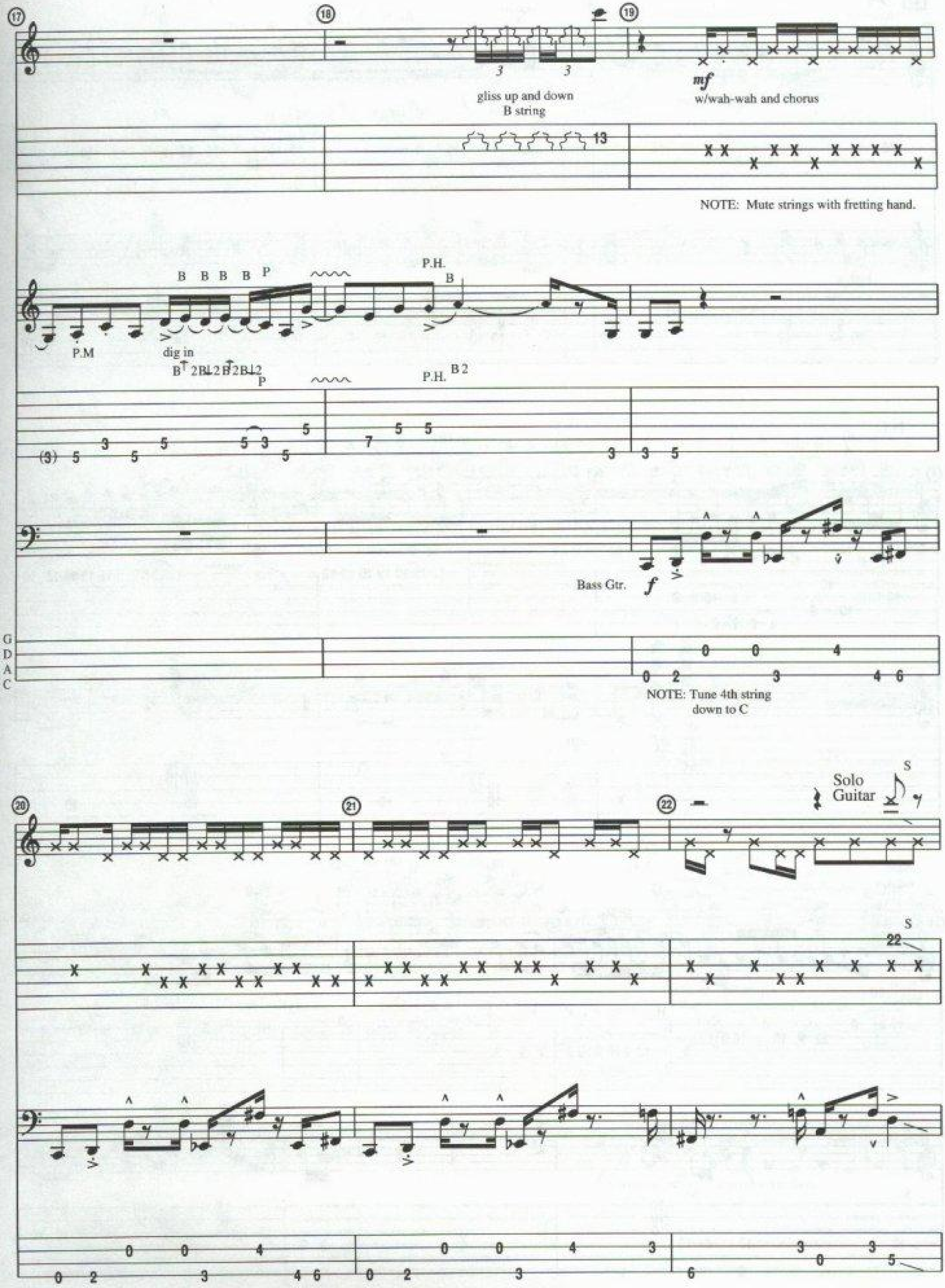

④
⑤
8va
P.M.
⑥
8va
loco
⑦
w/bar
P.H.
8va
P.M.
⑧
⑨
8va
loco
rake
P.M.

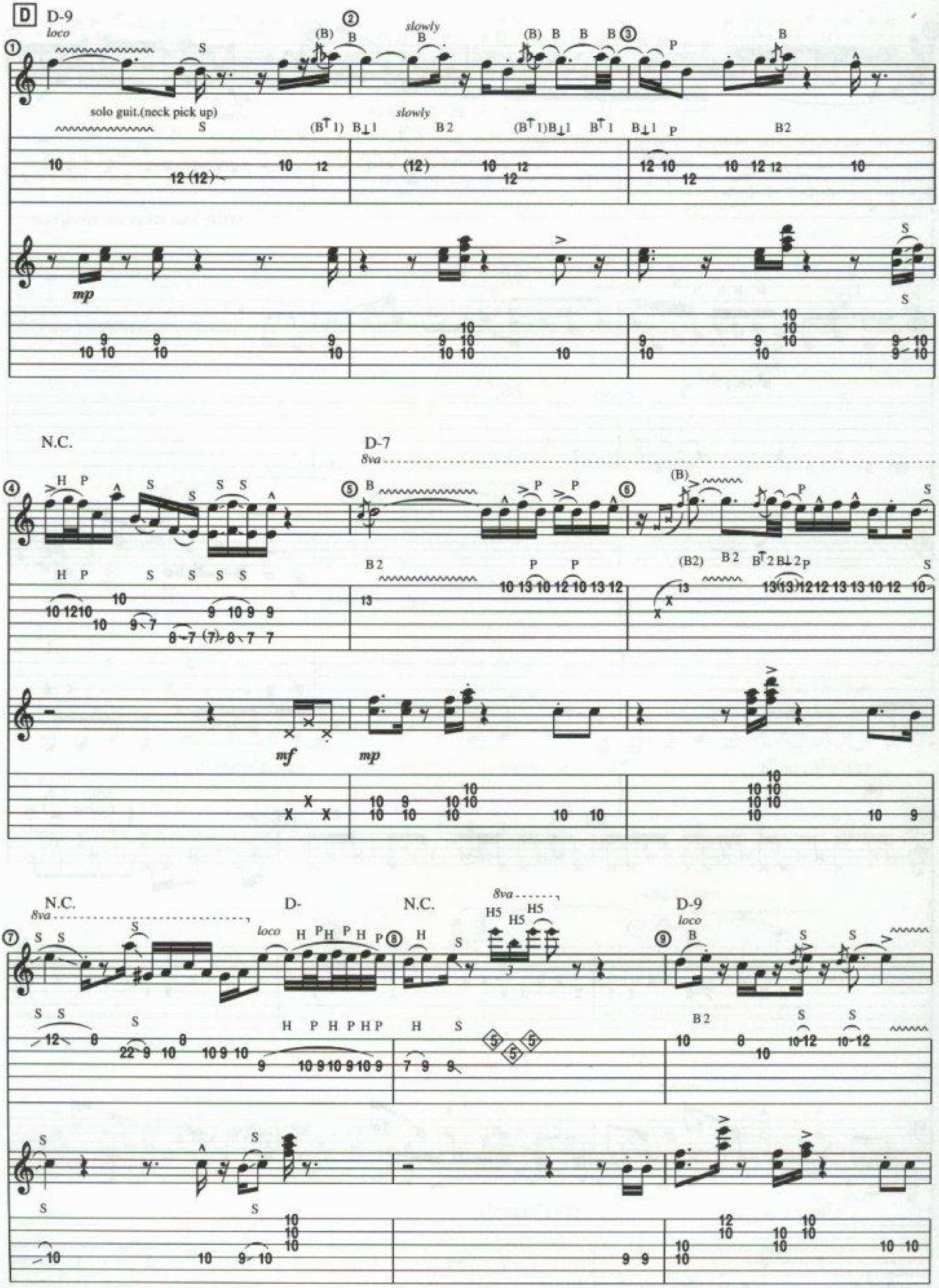

rake
w/bar
w/fig.1
*fdbk.
mf
f
8va
loco
P.H.
P.M.

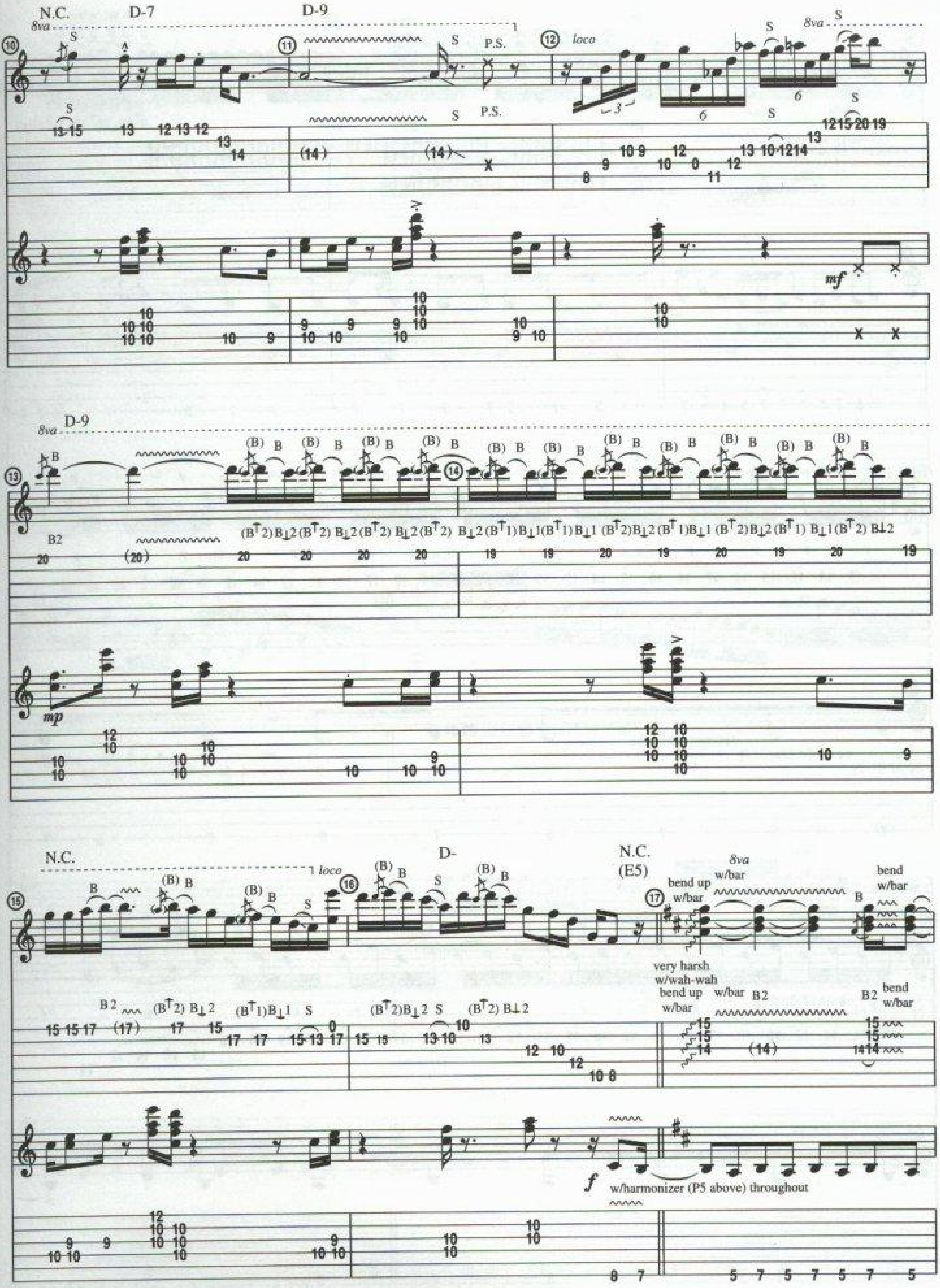
* Fundamental tone feedback

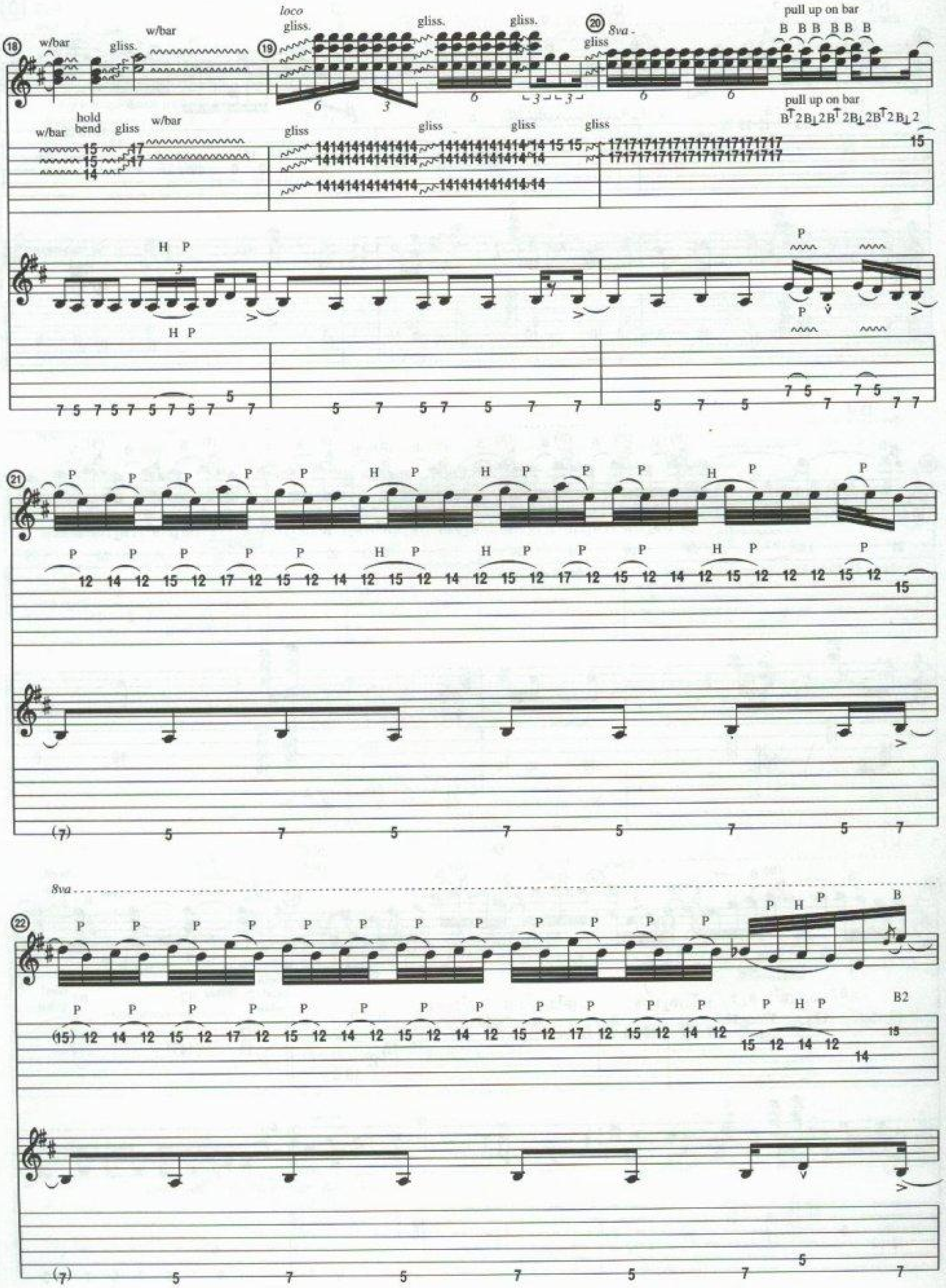
* simile

*partial release

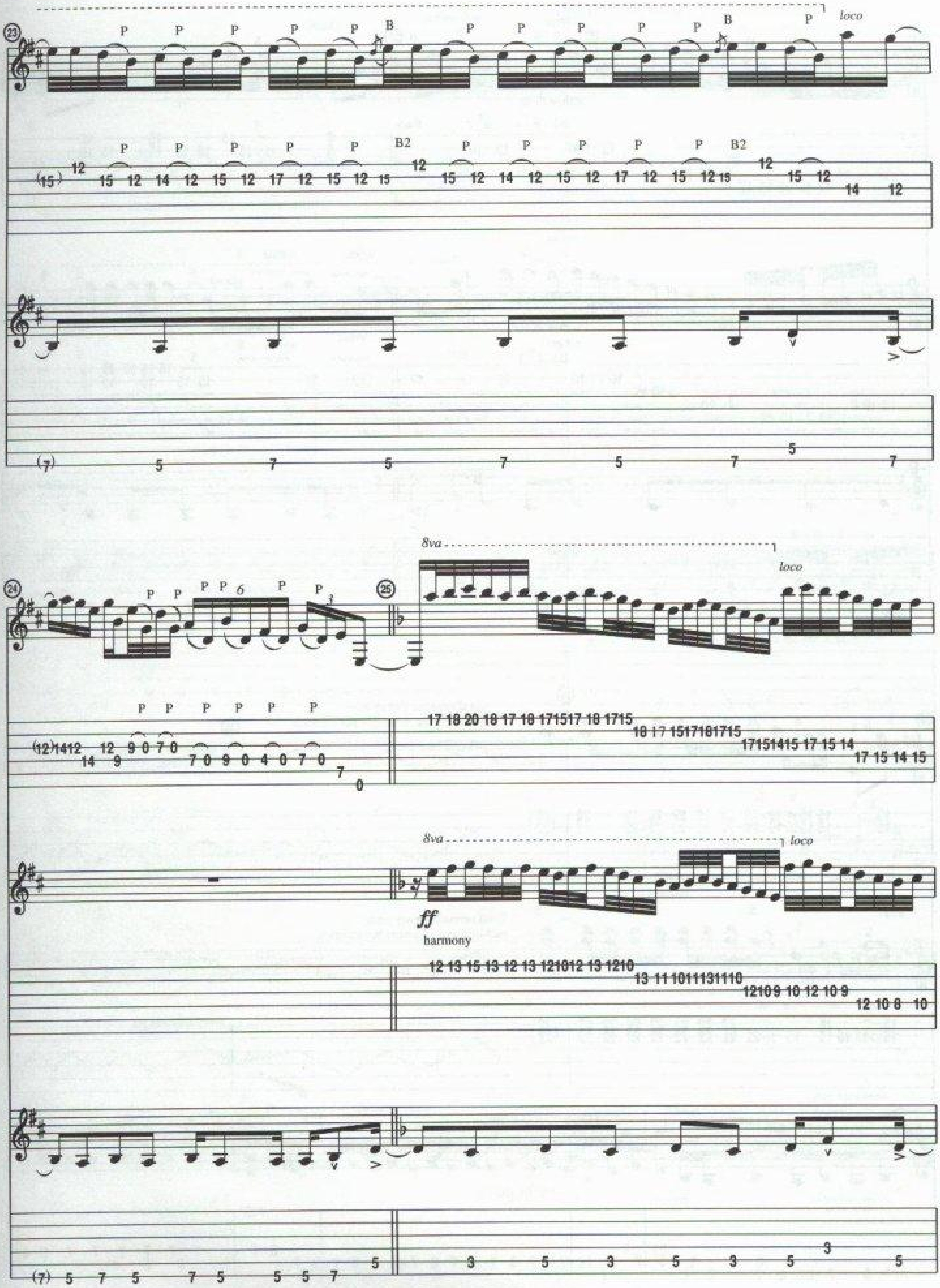

17
18
19
gliss up and down
B string
mf
w/wah-wah and chorus
NOTE: Mute strings with fretting hand.
B B B B P
P.H.
B
P.M
dig in
B 2 B 2 B 2 B 2
P
P.H. B 2
Bass Gtr.
f
G
D
A
C
NOTE: Tune 4th string
down to C
20
21
22
Solo
Guitar
S

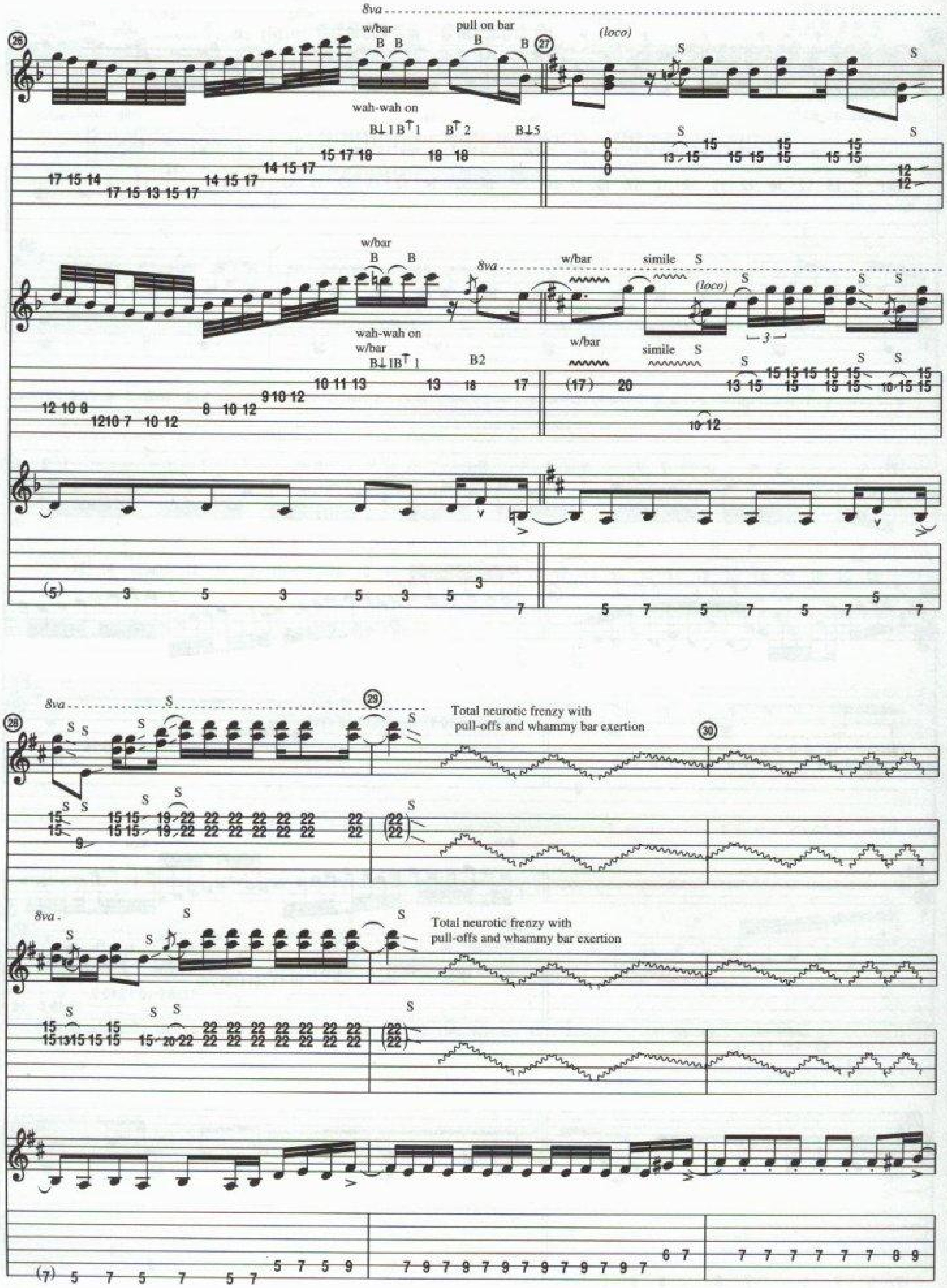

D
D-9
loco
solo guit.(neck pick up)
slowly
mp
N.C.
D-7
8va
mf
mp
N.C.
8va
D-
loco
N.C.
8va
D-9
loco


N.C.
D-7
D-9
8va
loco
P.S.
mf
mp
D-
N.C.
(E5)
bend up w/bar
very harsh w/wah-wah
bend w/bar
f
w/harmonizer (P5 above) throughout



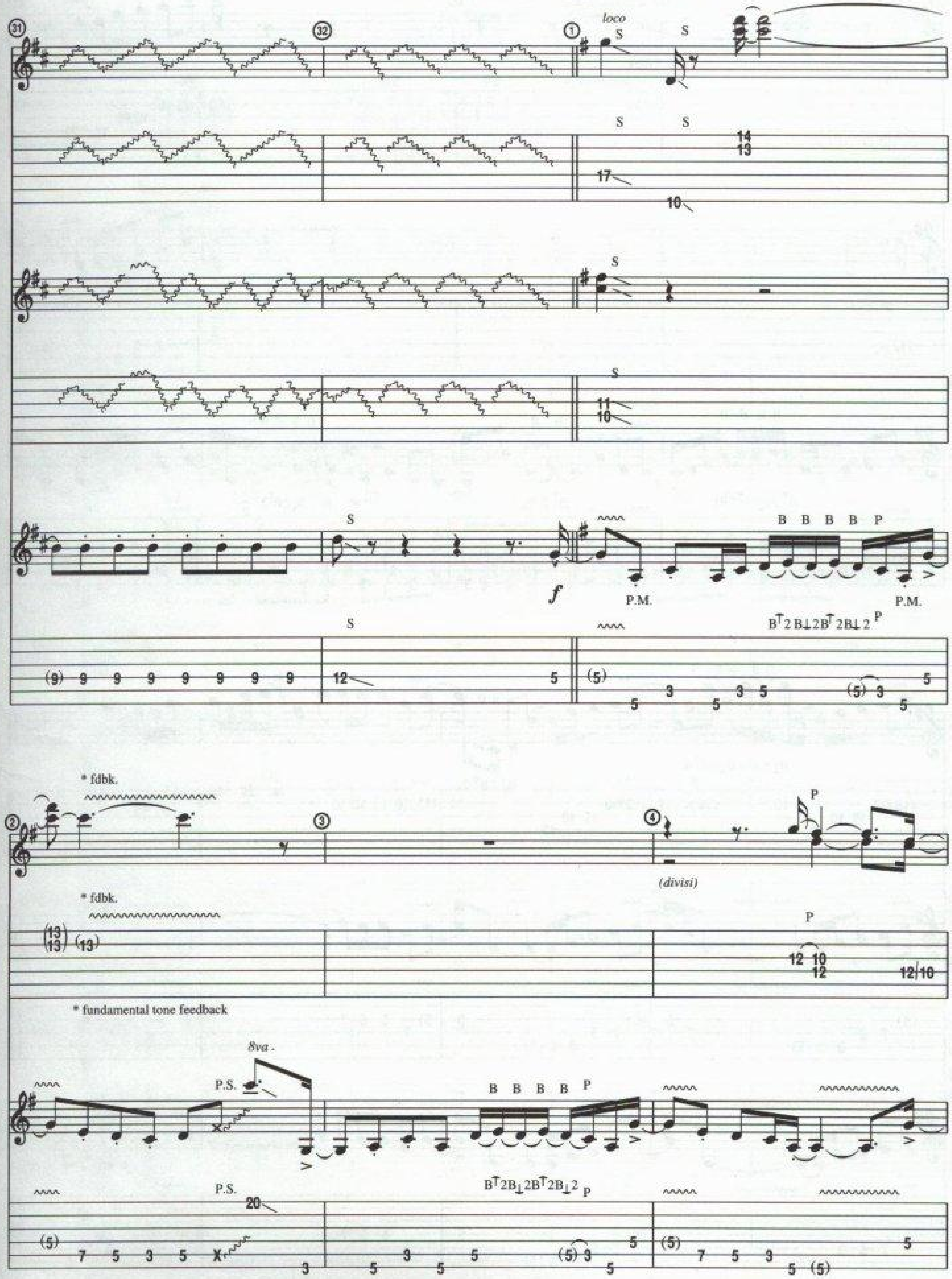
18
w/bar
gliss.
w/bar
hold bend
gliss
19
loco
gliss.
gliss.
gliss.
20
8va
pull up on bar
B B B B B B
B↑2 B↓2 B↑2 B↓2 B↑2 B↓2
H P
P
21
P H P
22
8va
P H P
B
B2


23
P
B
B2
loco
24
25
8va
ff
harmony
6
3
17 18 20 18 17 18 171517 18 1715
18 17 1517181715
17151415 17 15 14
17 15 14 15
12 13 15 13 12 13 121012 13 1210
13 11 1011131110
12109 10 12 10 9
12 10 8 10

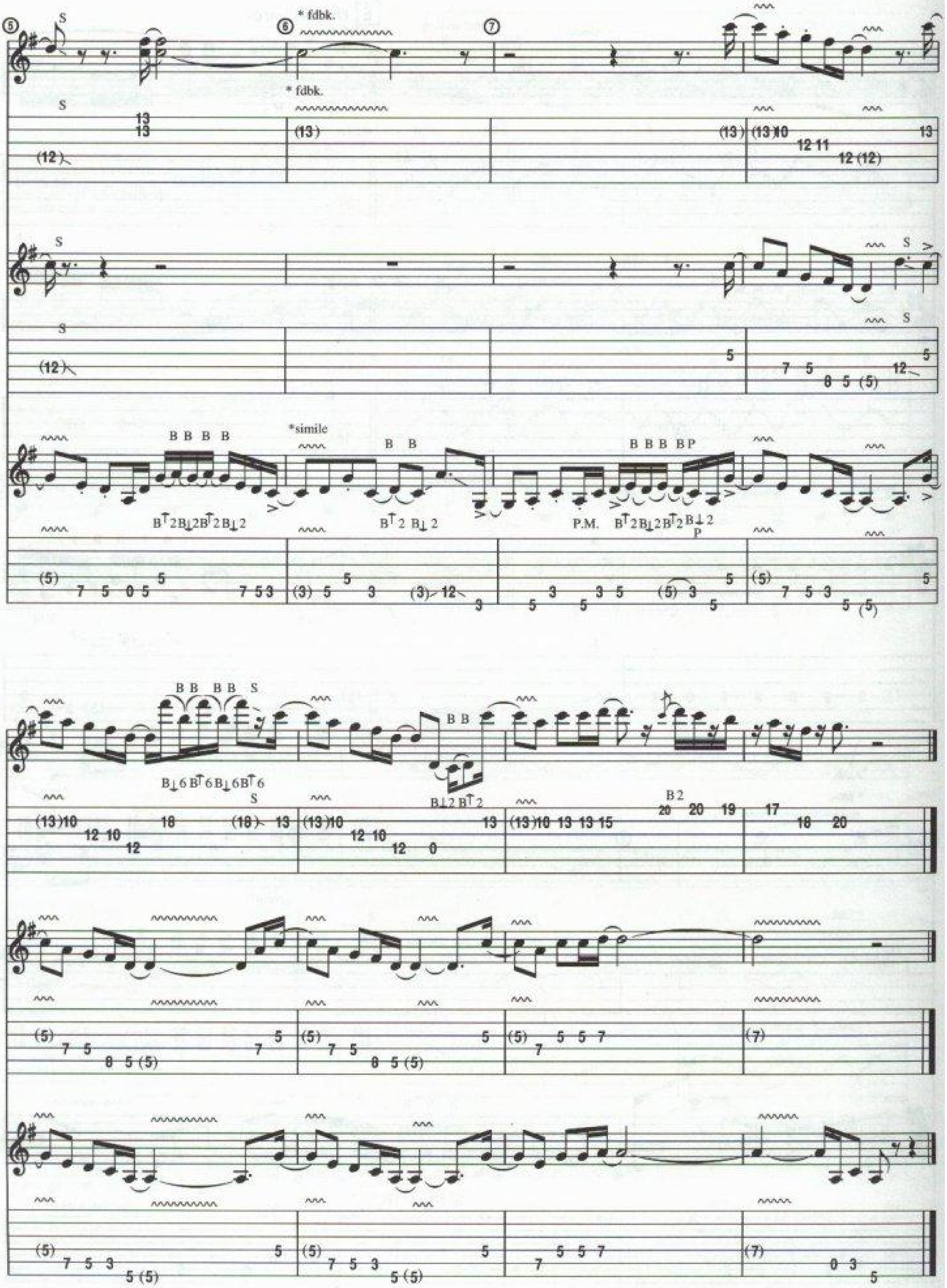


26
8va
w/bar
B B
pull on bar
B
B
27
(loco)
S
wah-wah on
B↓1 B↑1
B↑2
B↓5
w/bar
B B
8va
w/bar
simile S
(loco)
3
wah-wah on
w/bar
B↓ IB↑ 1
B2
w/bar
simile S
28
8va
S
29
Total neurotic frenzy with
pull-offs and whammy bar exertion
30
8va
S
Total neurotic frenzy with
pull-offs and whammy bar exertion

E Outro-Chorus

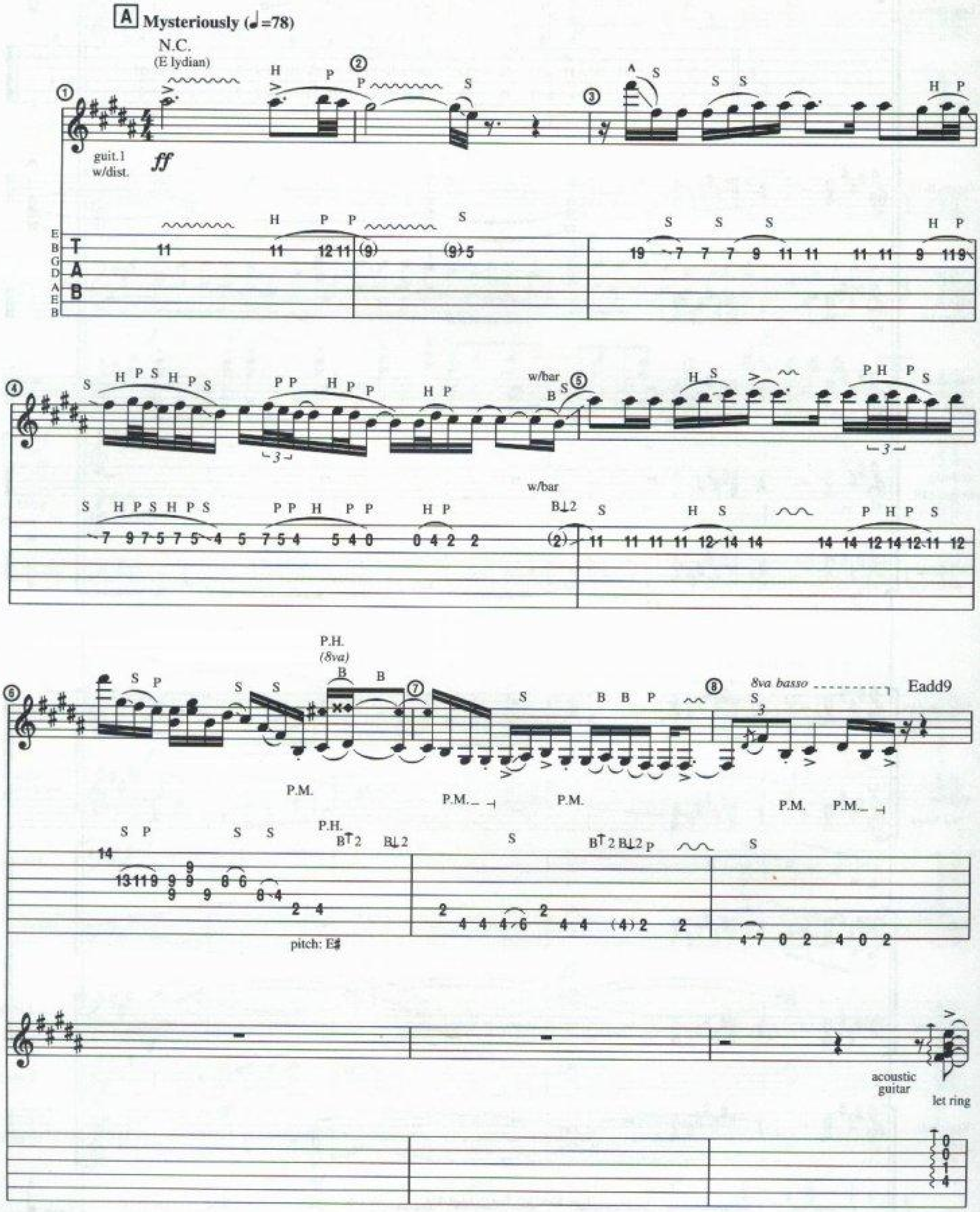


loco
S
P.M.
B B B B P
B↑2 B↓2 B↑2 B↓2 P
f
* fdbk.
(divisi)
* fundamental tone feedback
8va
P.S.


⑤
⑥
⑦
S
* fdbk.
*simile
B B B B
B↑2B↓2B↑2B↓2
B↑2 B↓2
P.M.
B B B BP
B↑2B↓2B↑2B↓2
P
B B B B S
B↓6 B↑6 B↓6 B↑6
B B
B↓2 B↑2
B 2

The Riddle

By Steve Vai


A Mysteriously (♩=78)
N.C.
(E lydian)
guit.1 w/dist.
ff
H P S
w/bar
B↓2
P.H.
(8va)
B↑2
P.M.
pitch: E♯
8va basso
Eadd9
acoustic guitar
let ring
T
A
B

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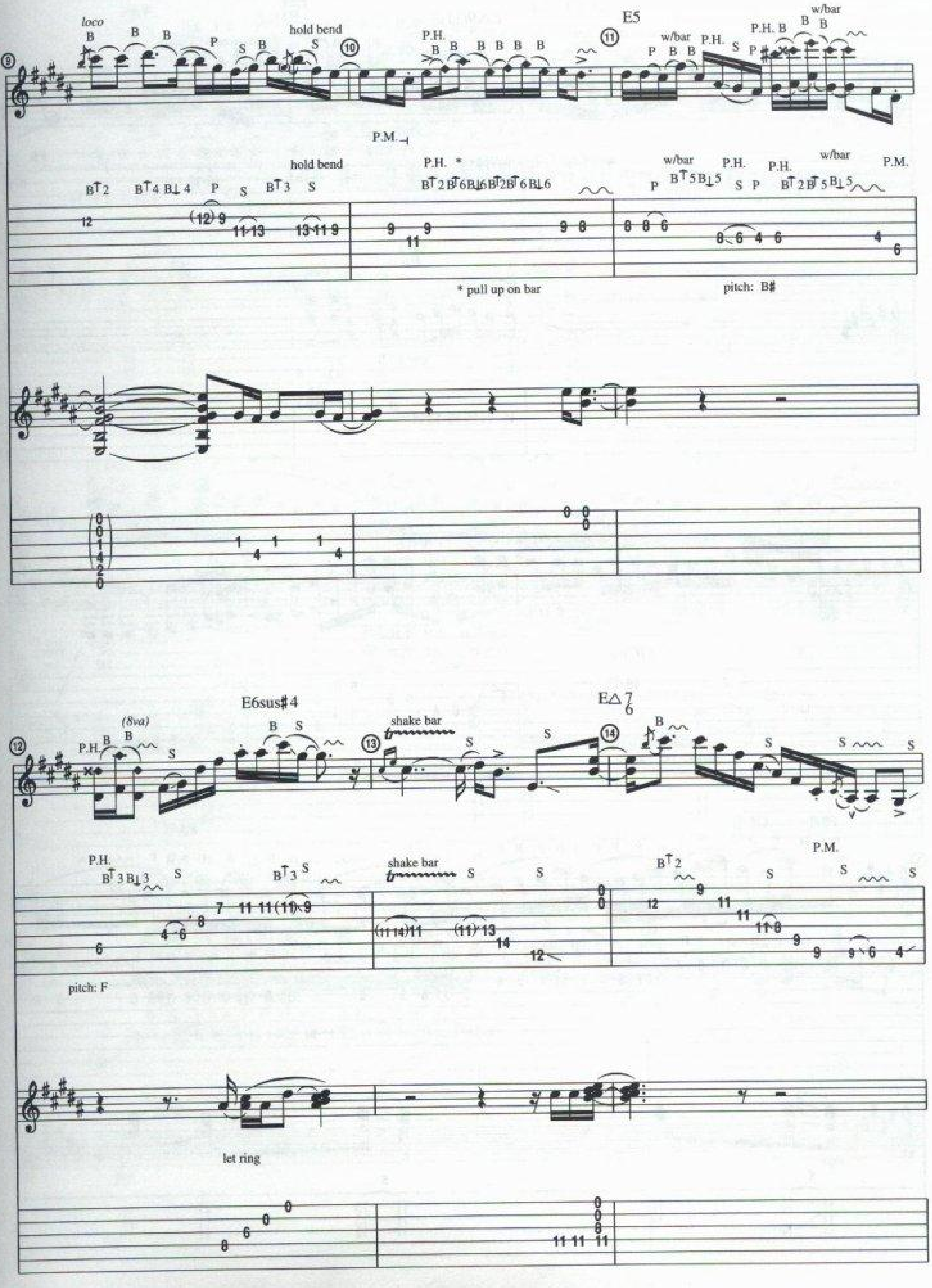
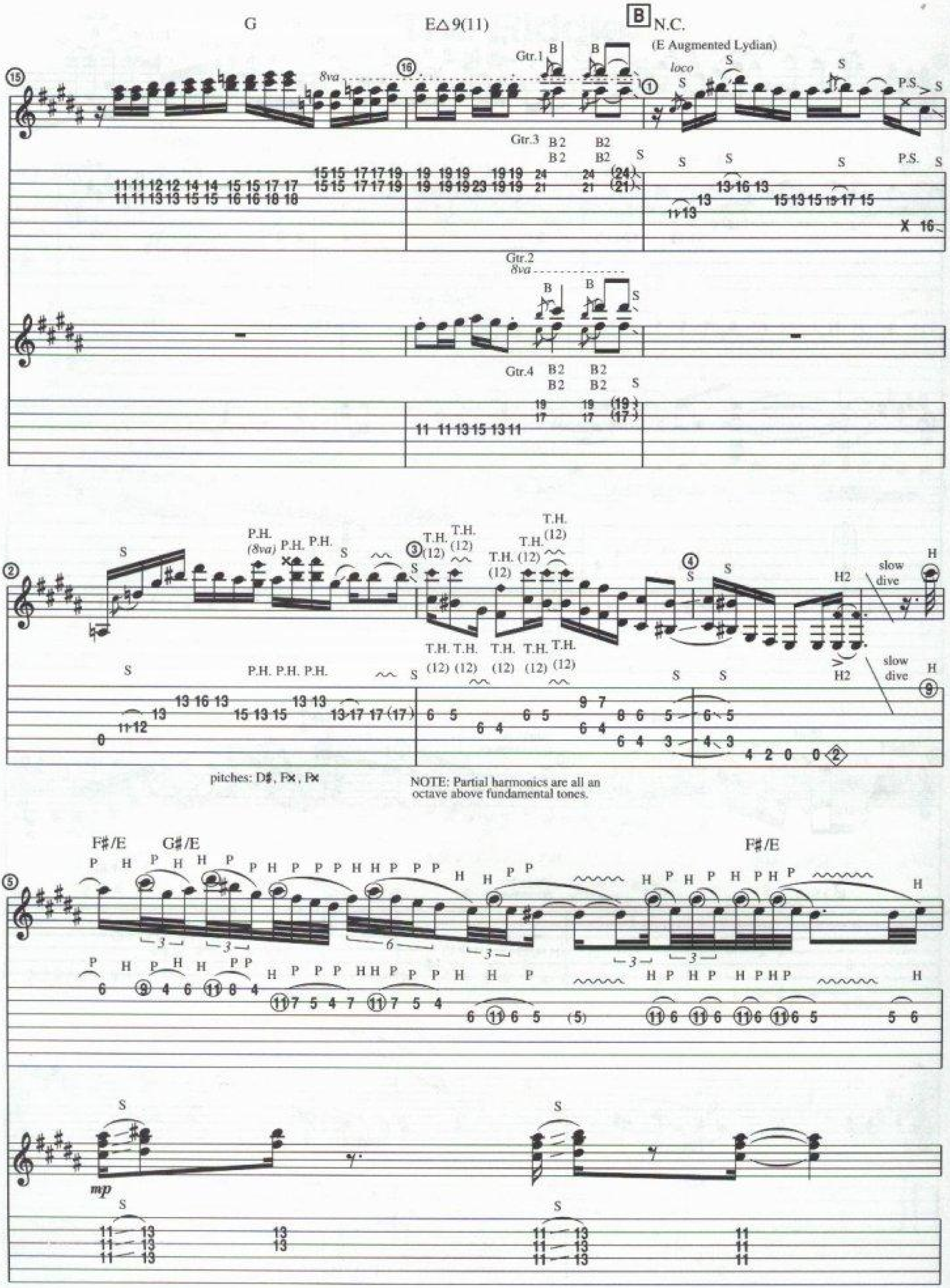
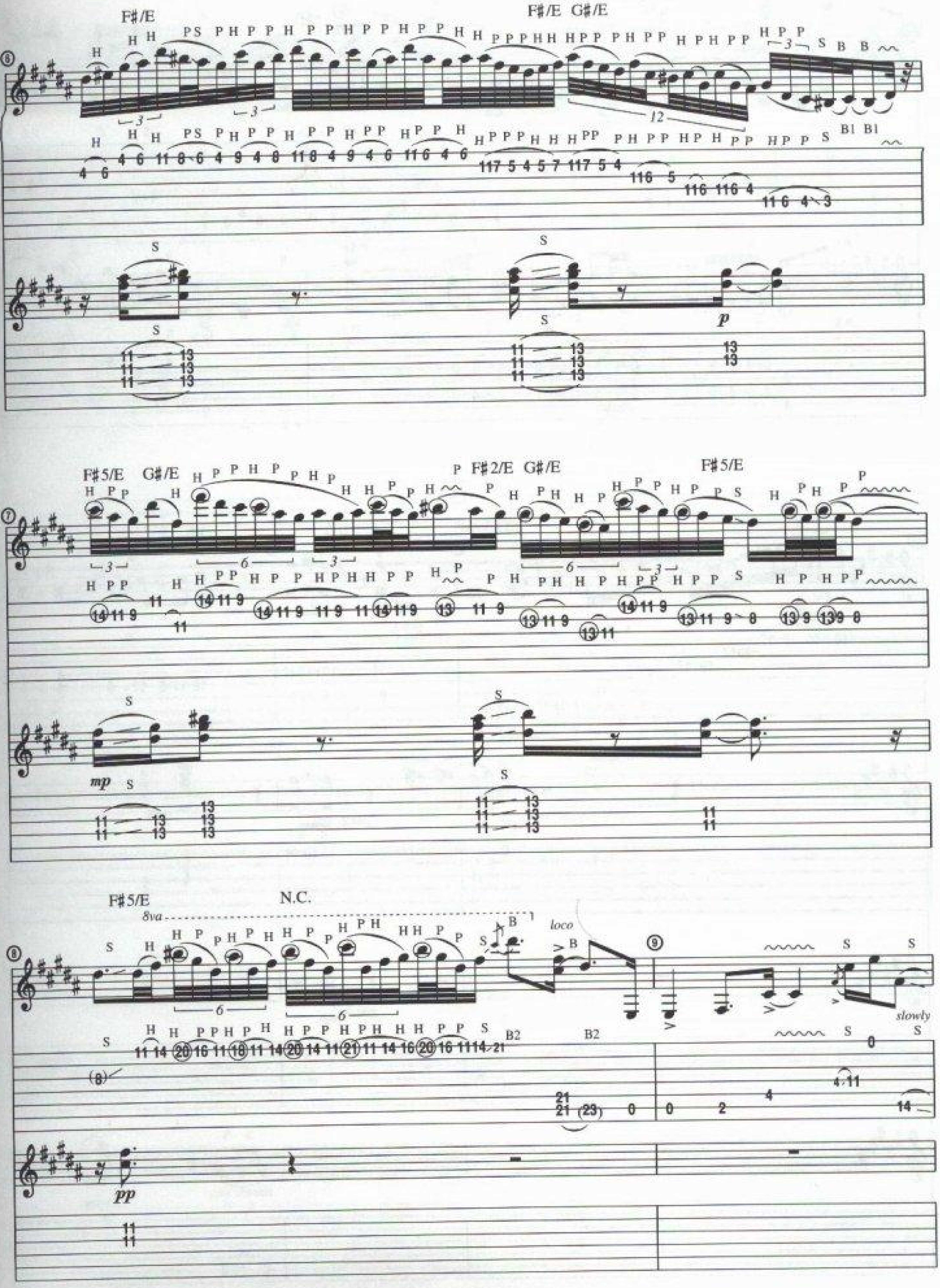


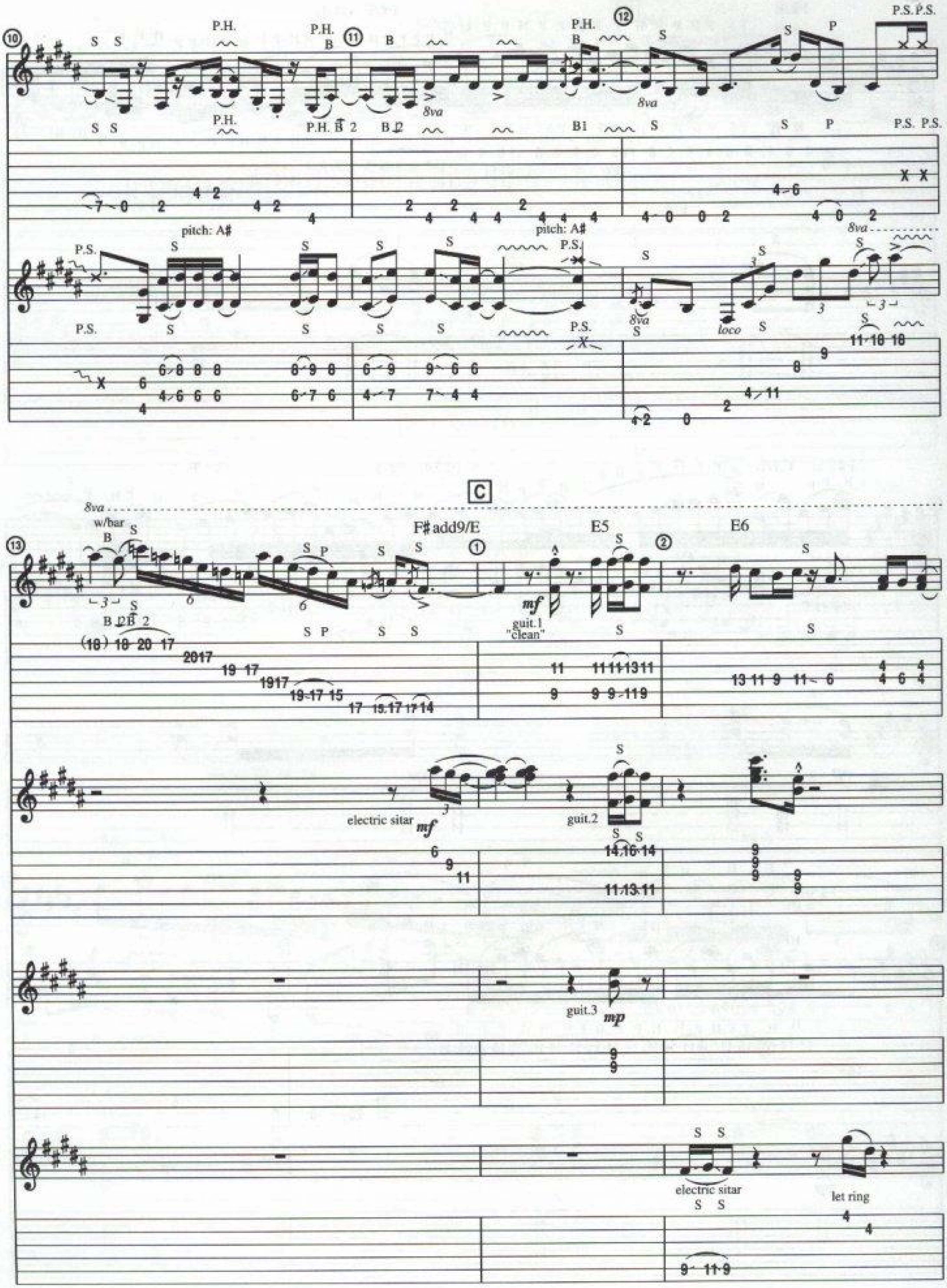
loco
hold bend
P.M.
P.H.
E5
w/bar
* pull up on bar
pitch: B♯
E6sus♯4
(8va)
shake bar
EΔ7 6
pitch: F
let ring

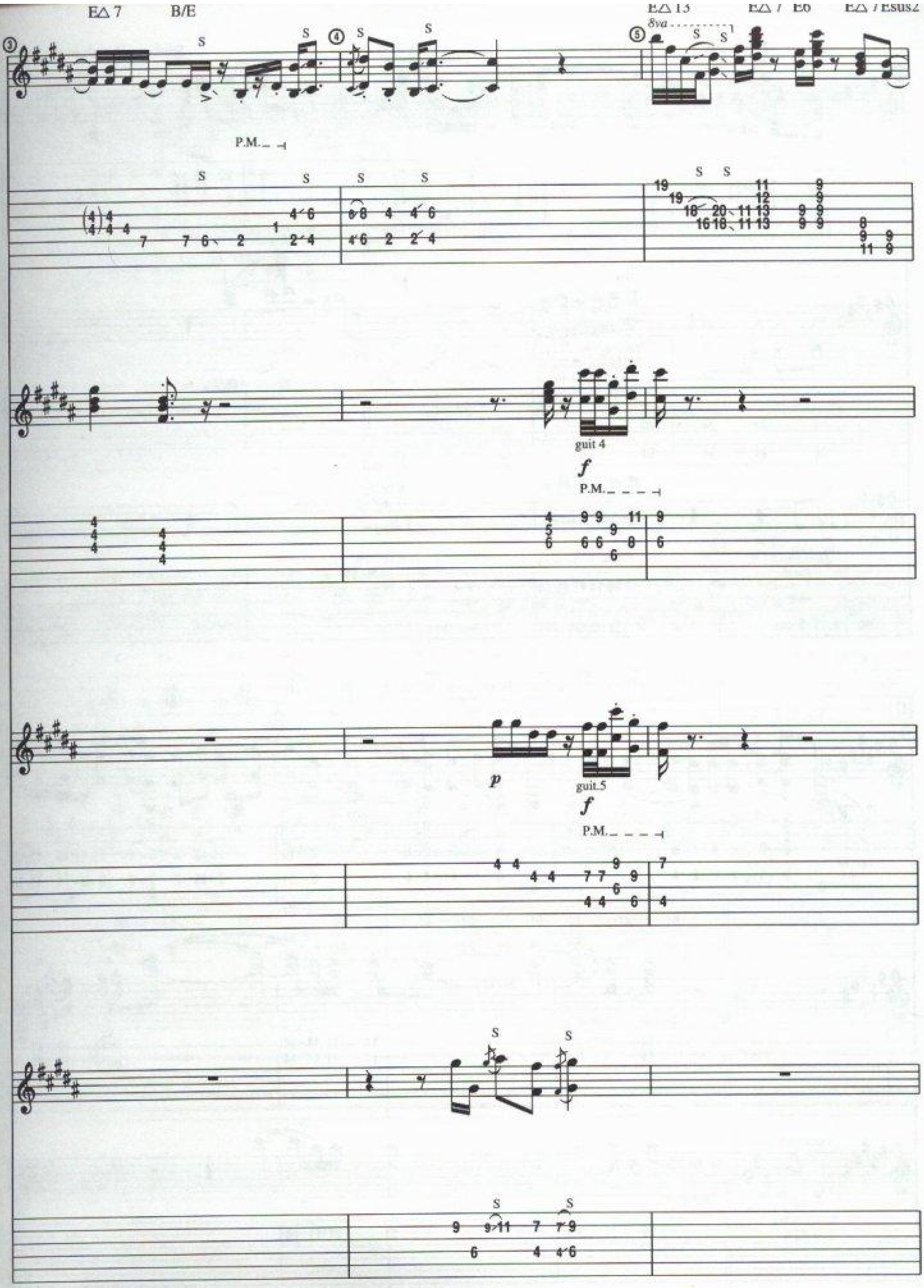

G
E△9(11)
B N.C.
(E Augmented Lydian)
Gtr.1
Gtr.2
Gtr.3
Gtr.4
8va
loco
P.S.
P.H.
T.H.
H2
slow dive
F♯/E
G♯/E
mp

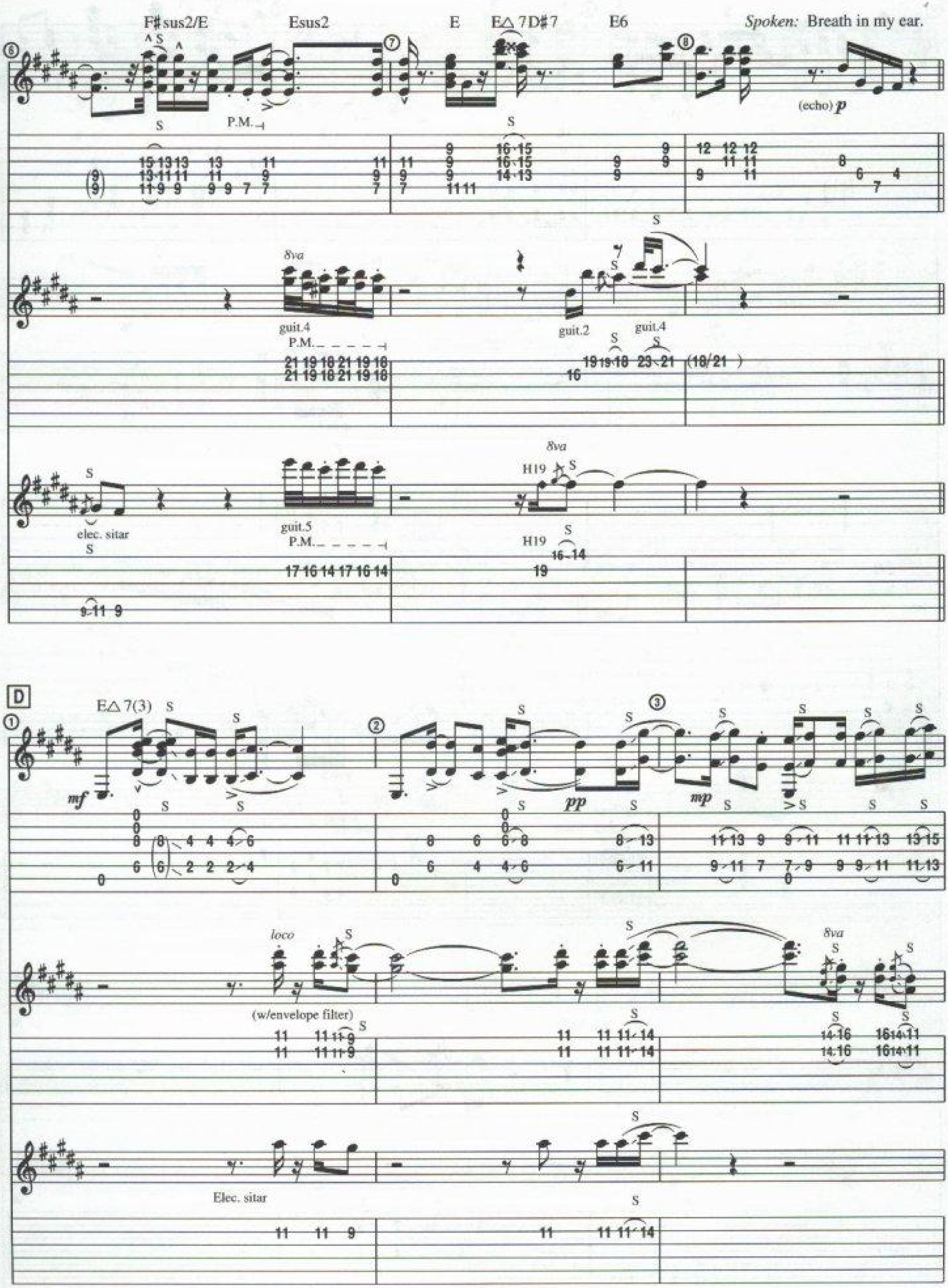
pitches: D♯, F𝄪, F𝄪

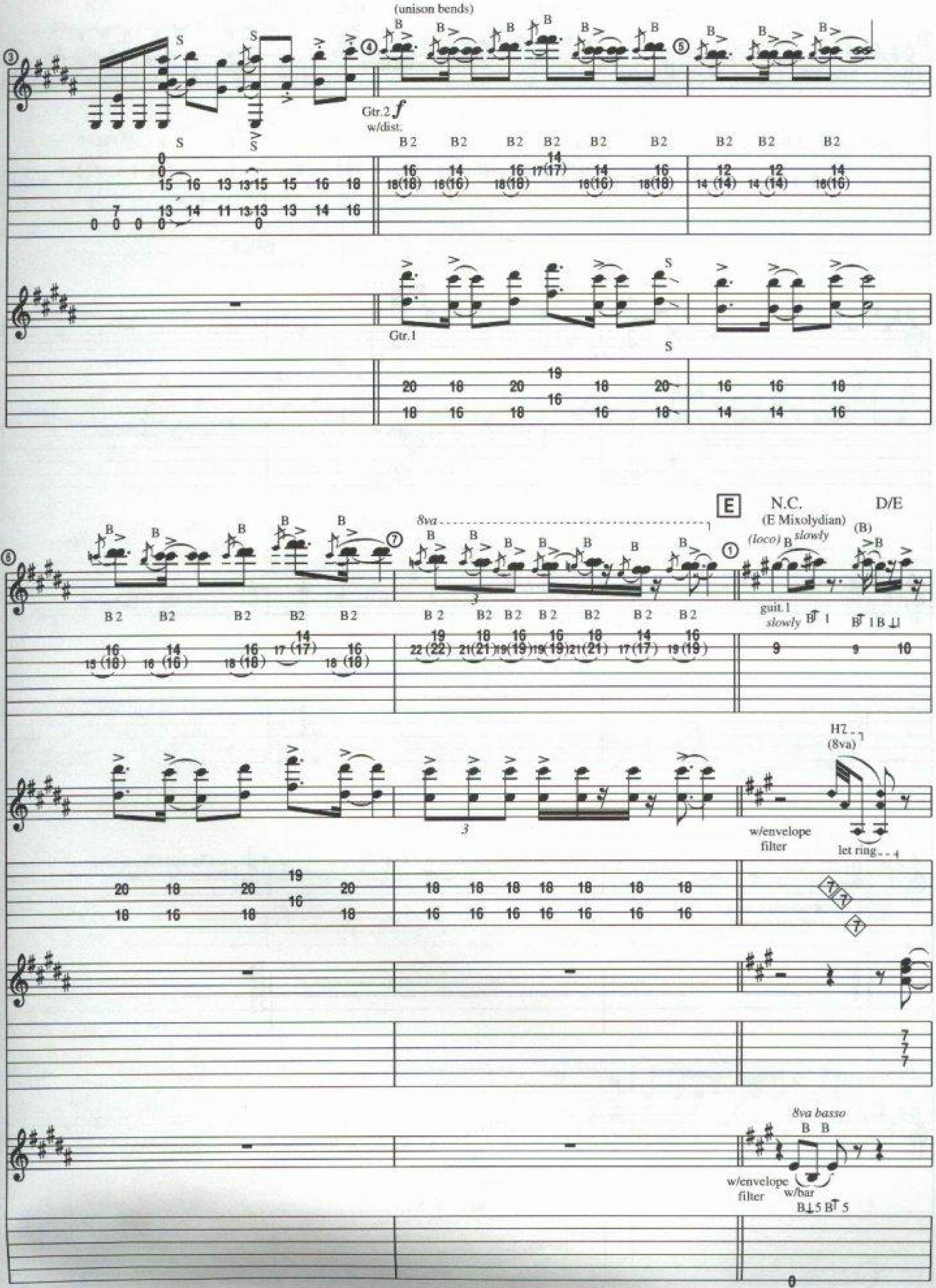
NOTE: Partial harmonics are all an octave above fundamental tones.

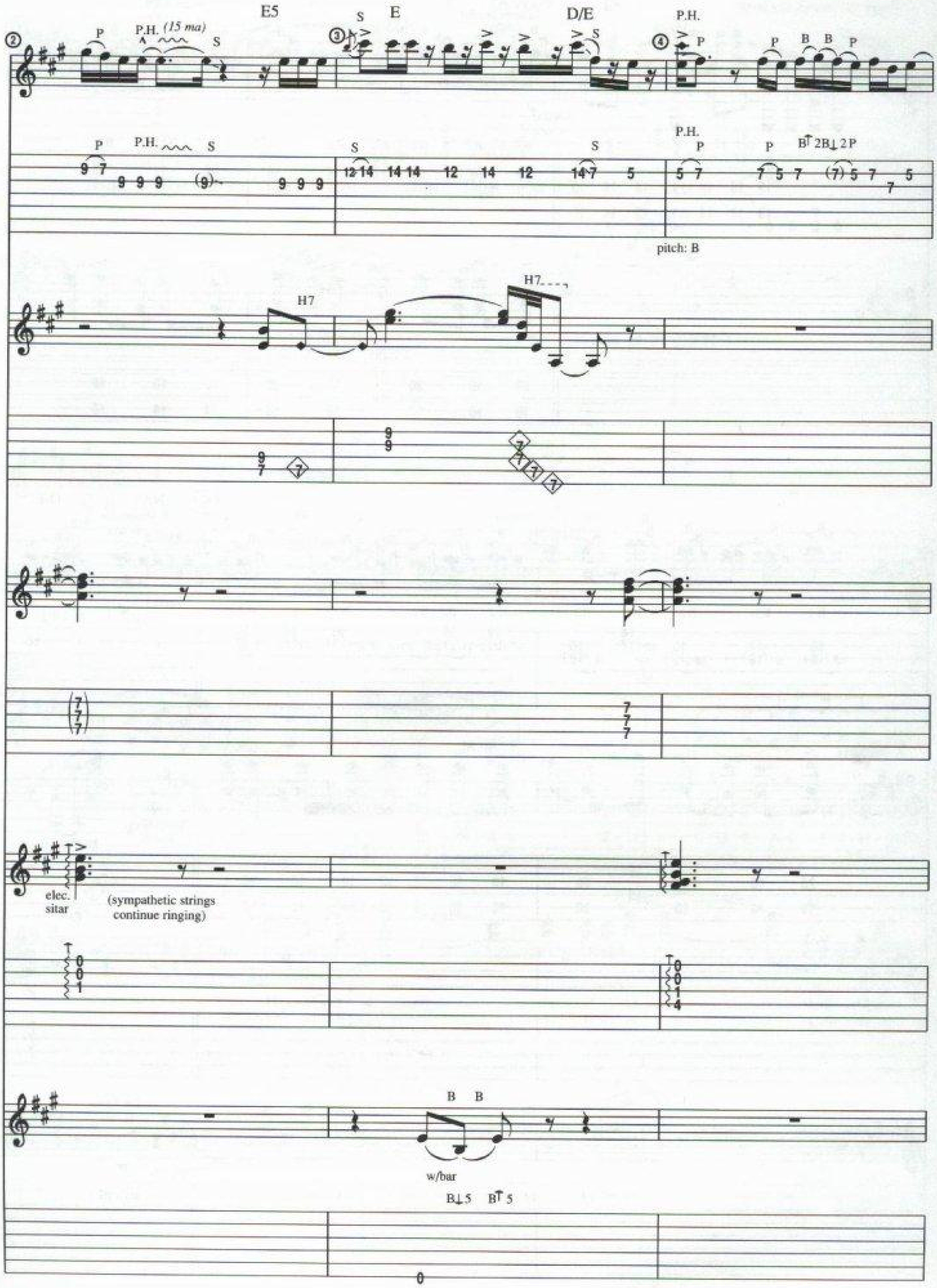

6
F♯/E
F♯/E G♯/E
12
7
F♯5/E G♯/E
F♯2/E G♯/E
F♯5/E
mp
p
8
F♯5/E
N.C.
8va
loco
9
slowly
pp

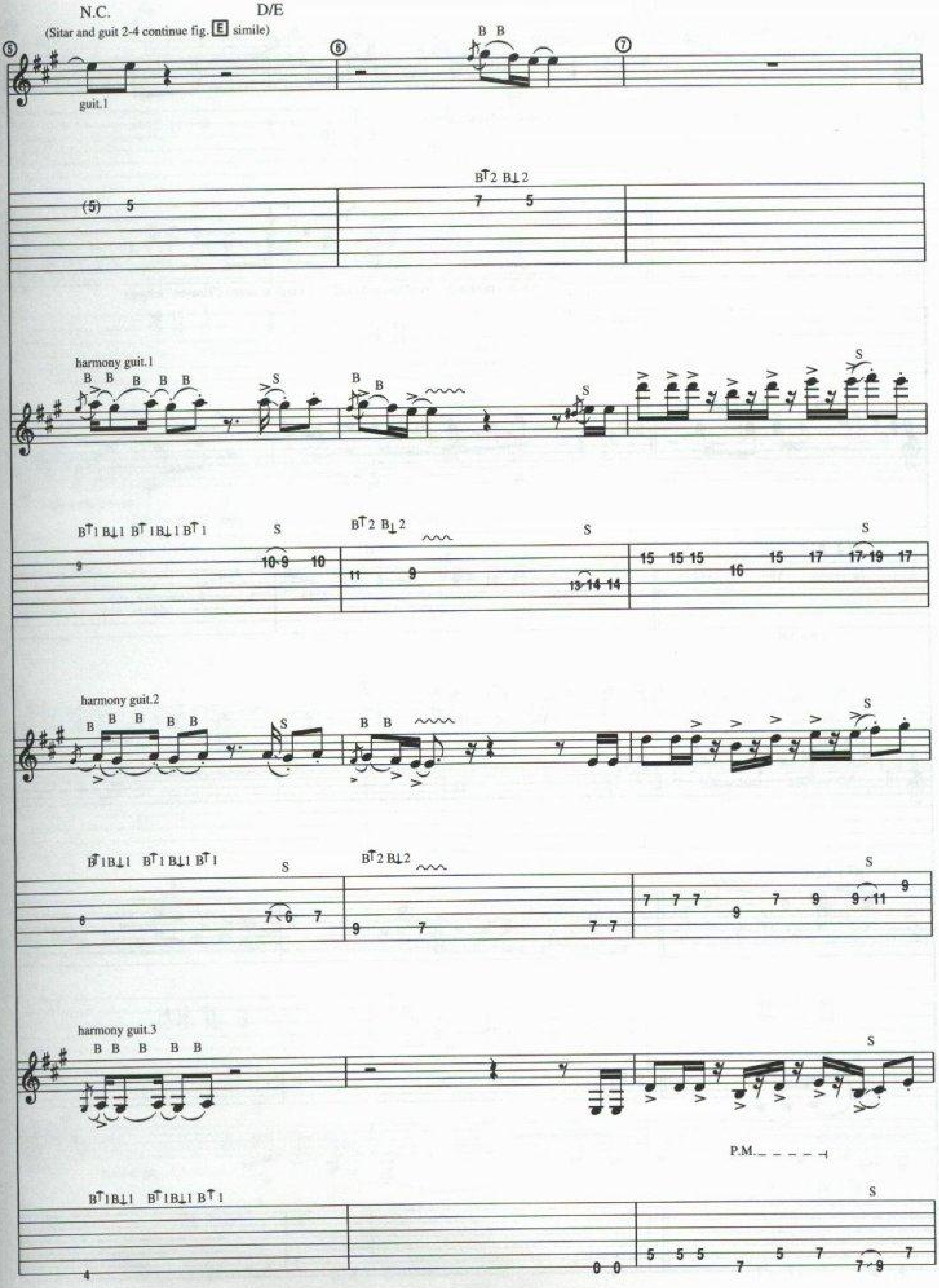

P.H.
B
S
P
P.S.
8va
pitch: A#
loco
w/bar
C
F#add9/E
E5
E6
guit.1
"clean"
mf
electric sitar
guit.2
guit.3
mp
let ring

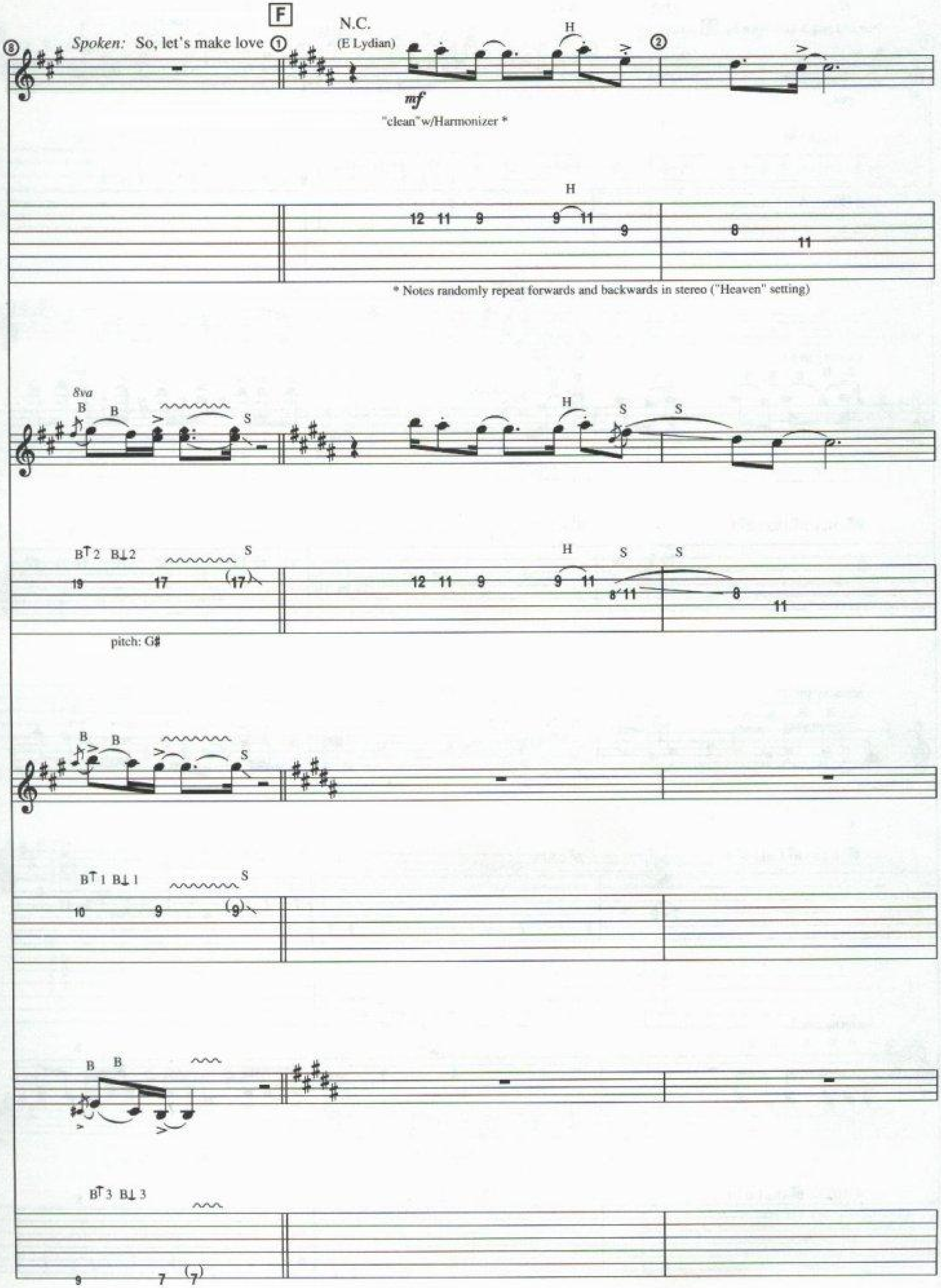

EΔ7
B/E
EΔ13
EΔ7
E6
EΔ7/Esus2
8va
P.M.
guit 4
f
guit.5
p


F♯sus2/E
Esus2
E
E△7D♯7
E6
Spoken: Breath in my ear.
(echo) p
P.M.
8va
guit.4
guit.2
elec. sitar
guit.5
H19
D
E△7(3)
mf
pp
mp
loco
(w/envelope filter)
Elec. sitar
S

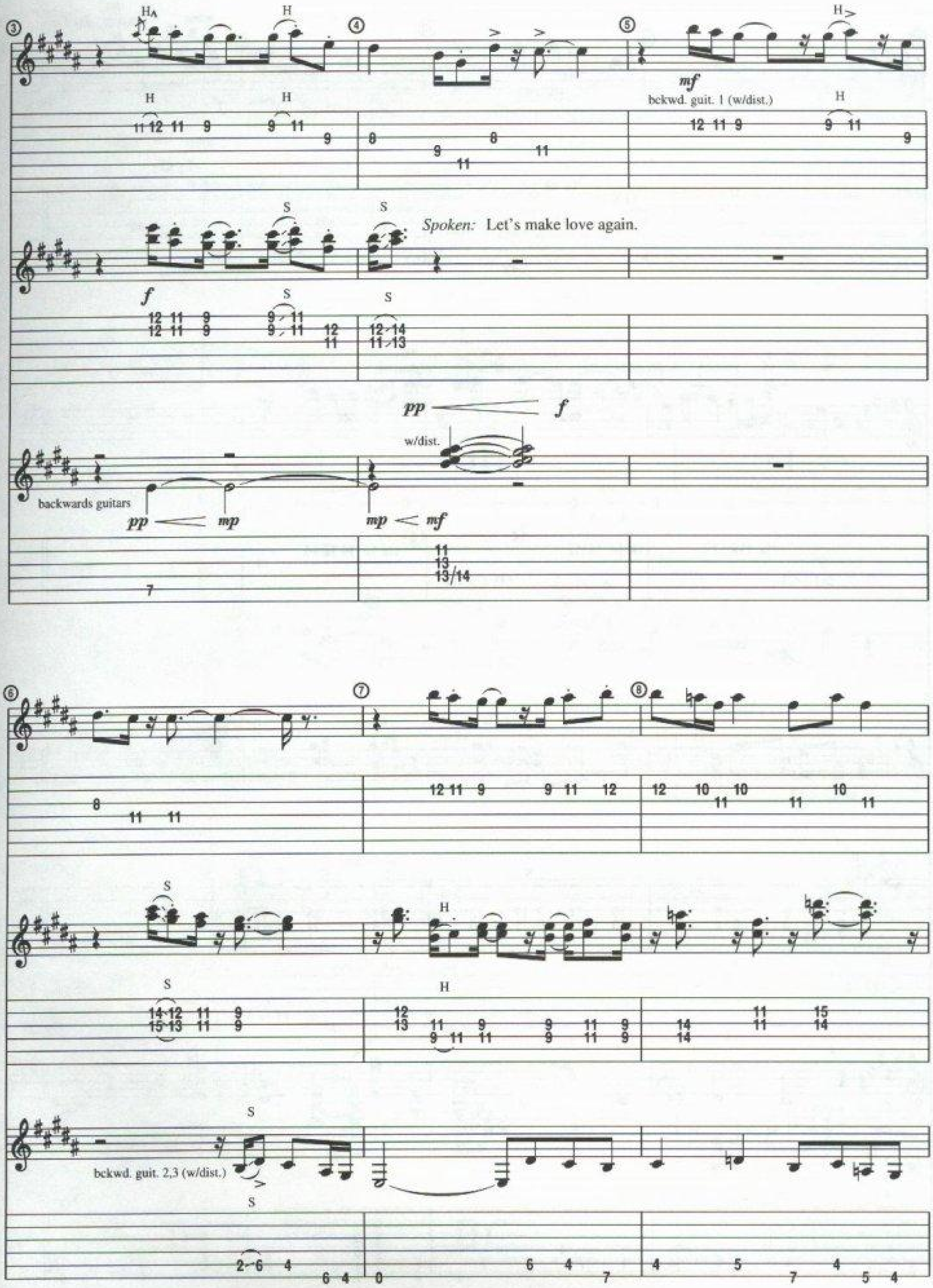

(unison bends)
Gtr.2 f
w/dist.
Gtr.1
8va
E
N.C.
(E Mixolydian)
D/E
(loco)
slowly
(B)
guit.1
slowly
w/envelope filter
HZ (8va)
let ring
8va basso
w/envelope filter
w/bar

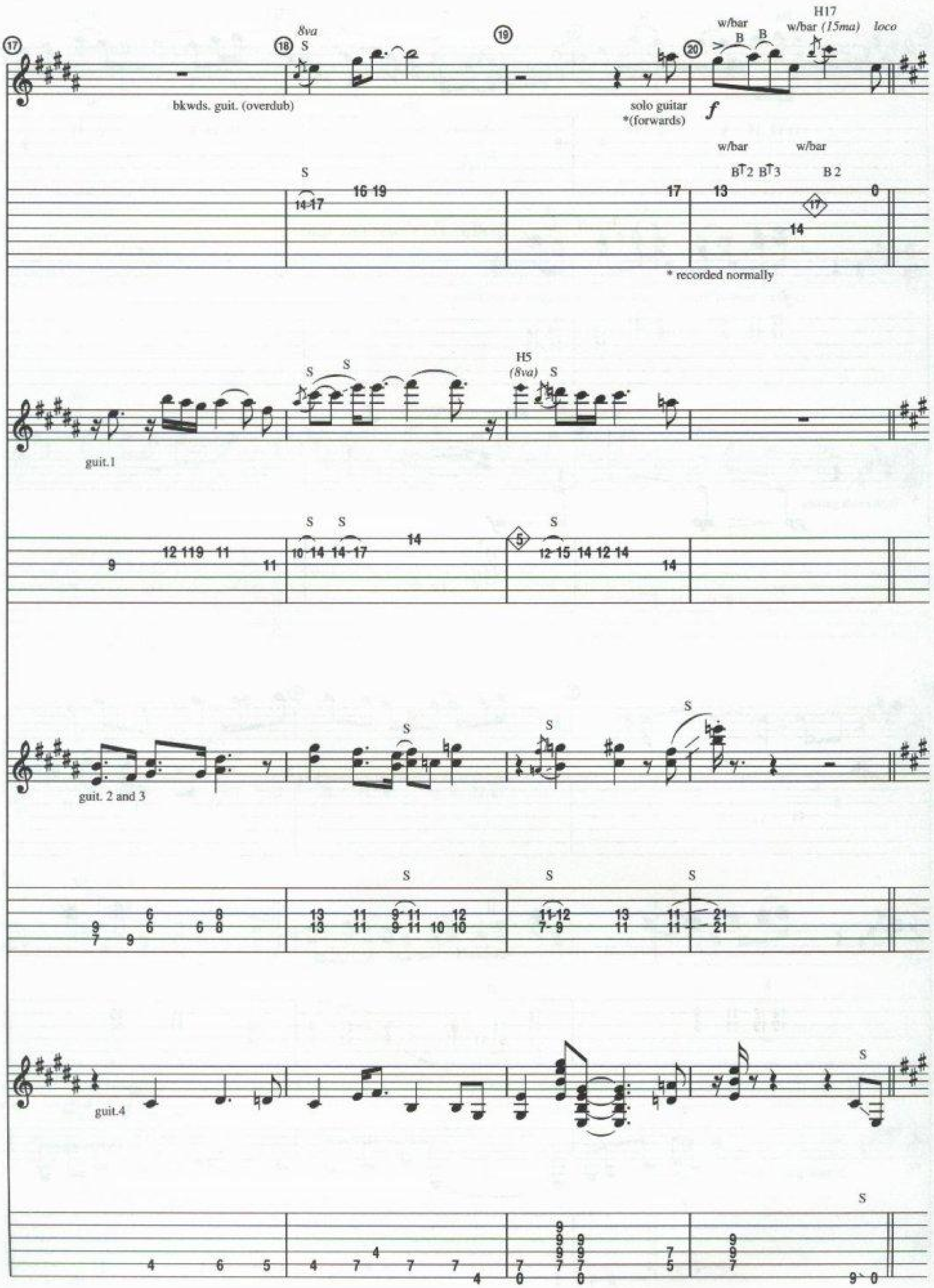

②
P
P.H. (15 ma)
S
E5
③
S
E
D/E
④
P.H.
P
B
pitch: B
H7
elec. sitar
(sympathetic strings continue ringing)
w/bar
B↓5
B↑5


N.C.
D/E
(Sitar and guit 2-4 continue fig. E simile)
⑤
⑥
⑦
guit.1
harmony guit.1
harmony guit.2
harmony guit.3
P.M.


Spoken: So, let's make love
F
N.C.
(E Lydian)
mf
"clean" w/Harmonizer *
H
S
B
8va
pitch: G♯
B↑2 B↓2
B↑1 B↓1
B↑3 B↓3

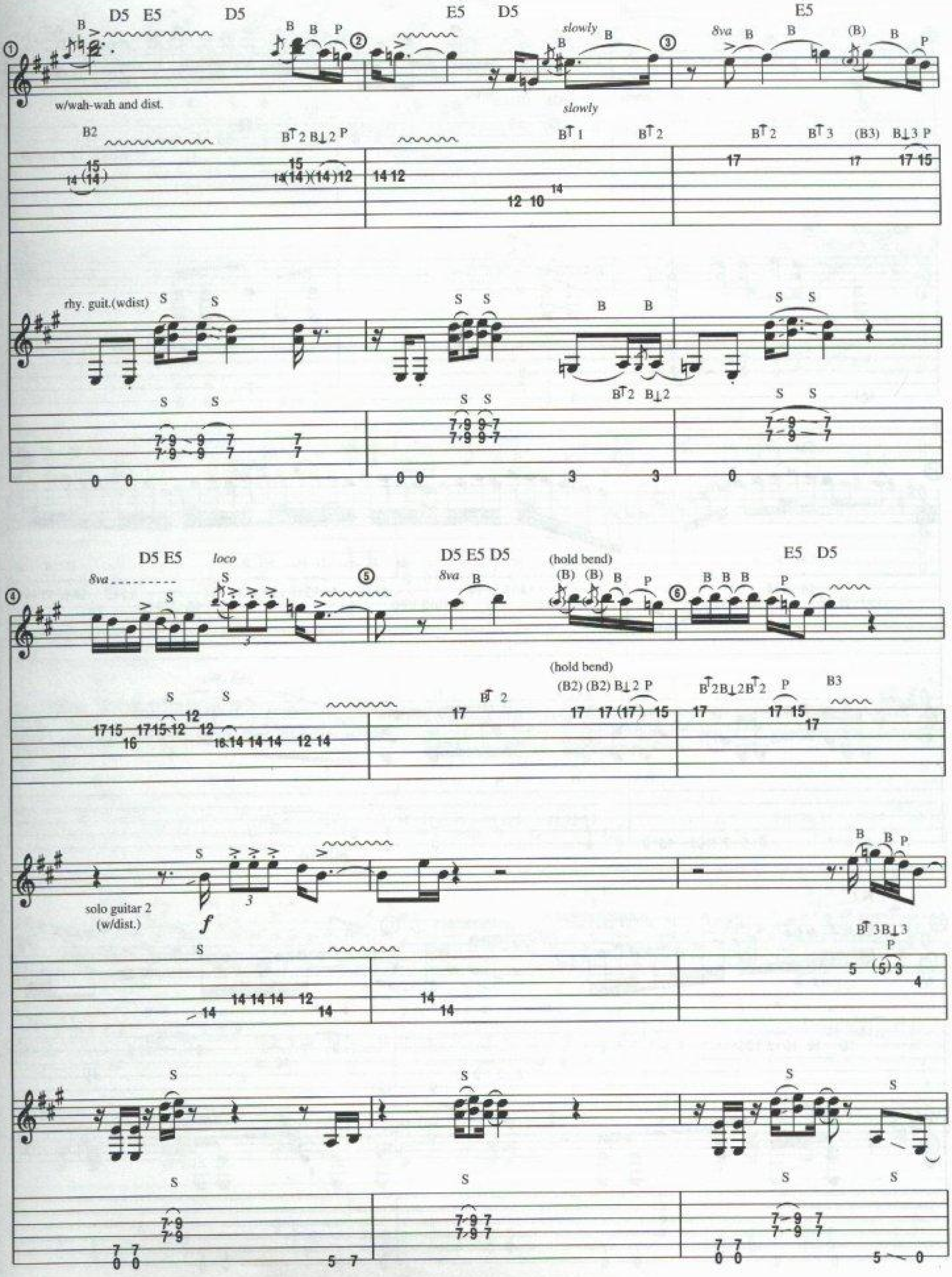
* Notes randomly repeat forwards and backwards in stereo ("Heaven" setting)

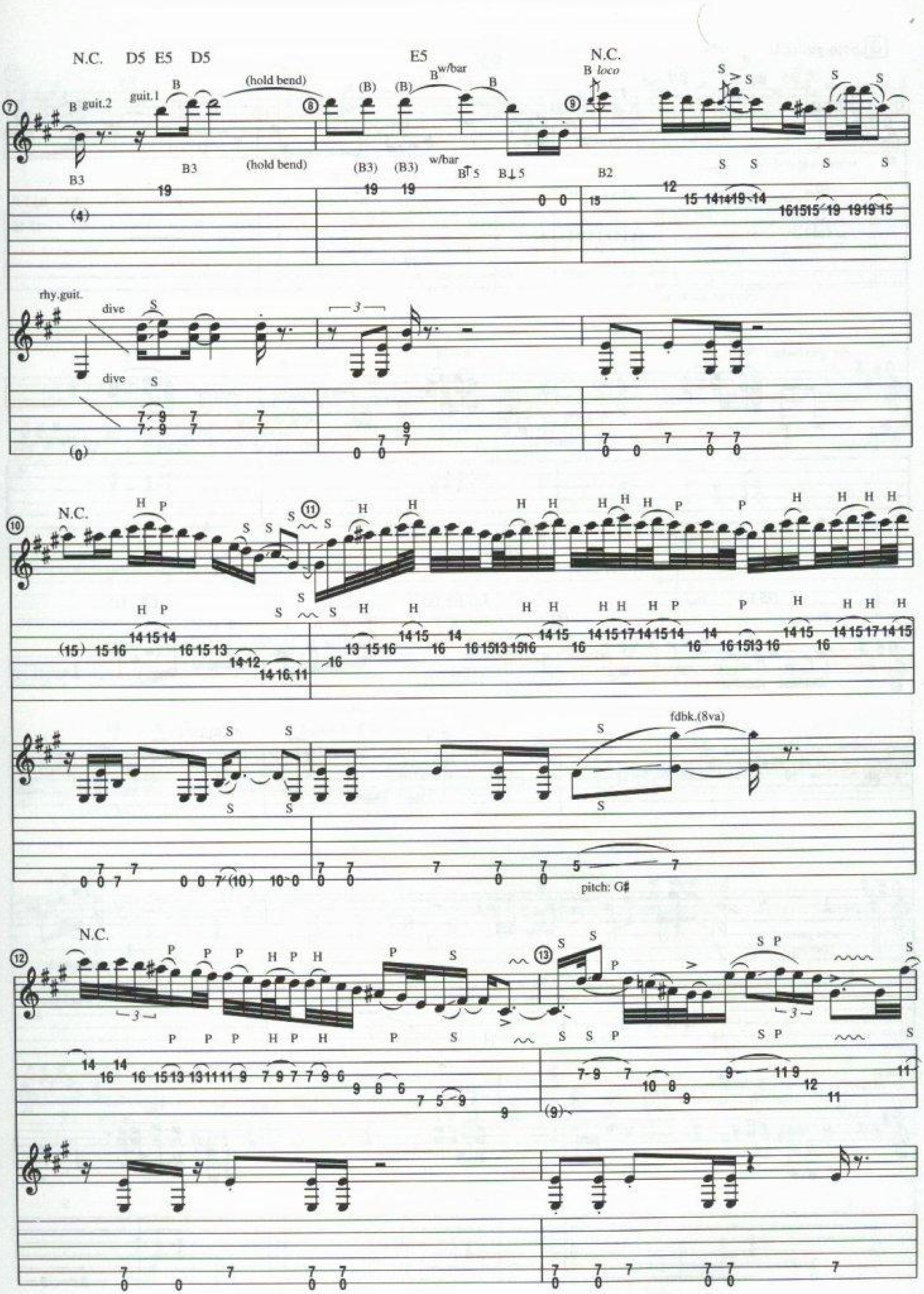

Spoken: Let's make love again.
bckwd. guit. 1 (w/dist.)
backwards guitars
w/dist.
bckwd. guit. 2,3 (w/dist.)
pp
mp
mf
f
H
S

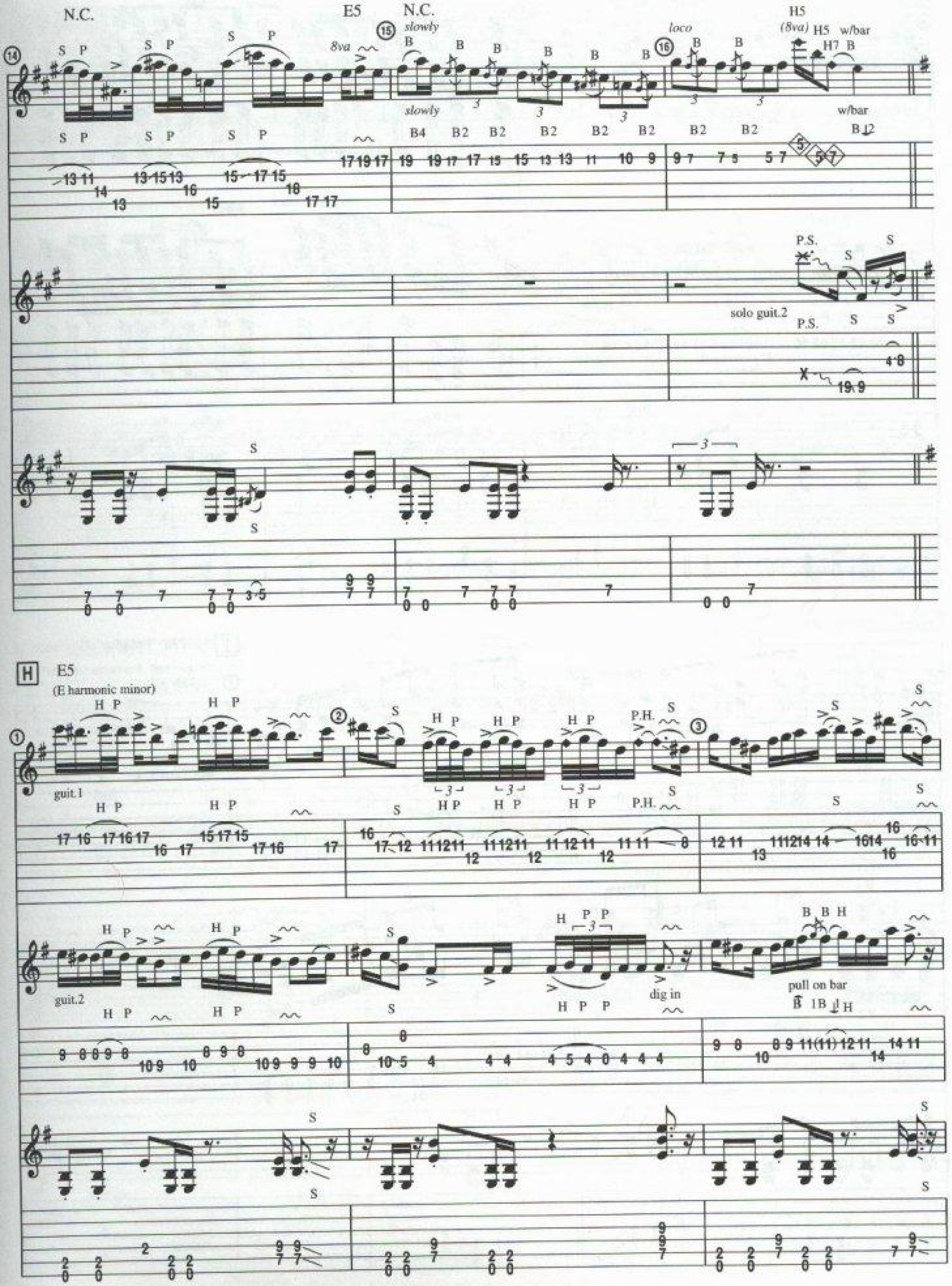

17
18
19
20
8va
S
H17
w/bar
B
w/bar (15ma)
loco
bkwds. guit. (overdub)
solo guitar
*(forwards)
f
B↑2 B↑3
B 2
H5
(8va)
guit.1
guit. 2 and 3
guit.4

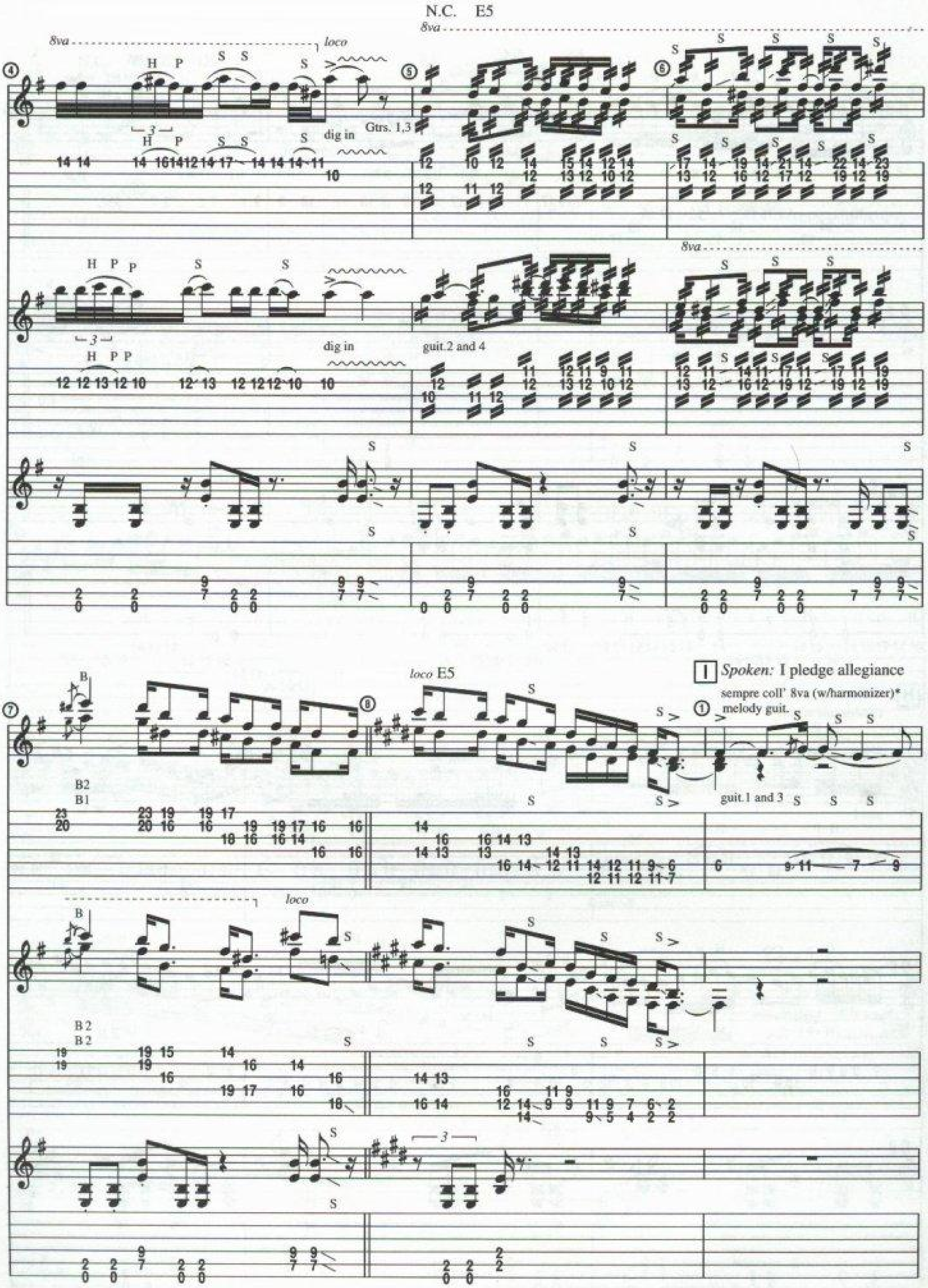
* recorded normally

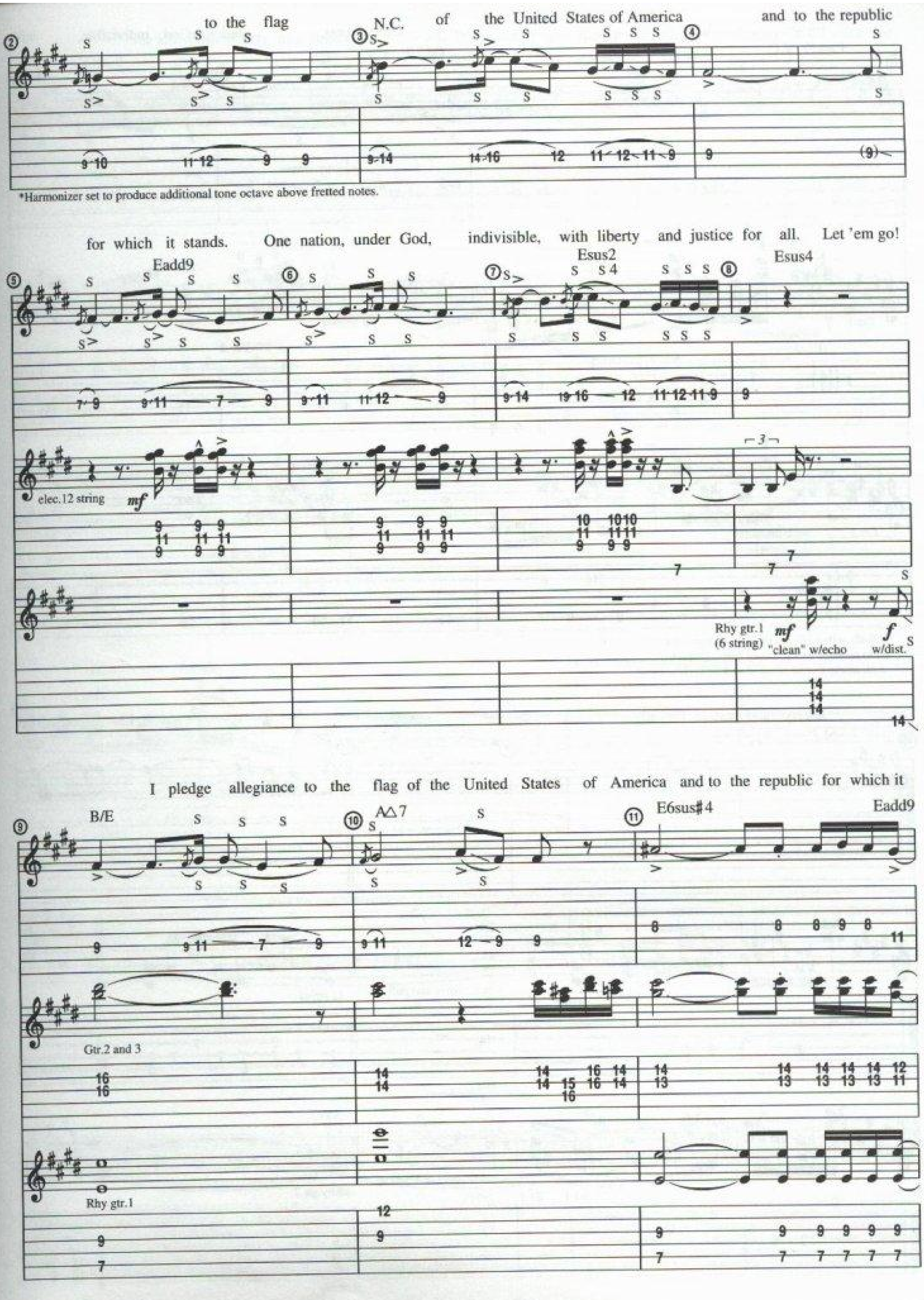
G **Solo** guitar 1


D5 E5 D5
E5 D5
E5
w/wah-wah and dist.
slowly
8va
rhy. guit.(wdist)
D5 E5
loco
D5 E5 D5
(hold bend)
E5 D5
solo guitar 2
(w/dist.)

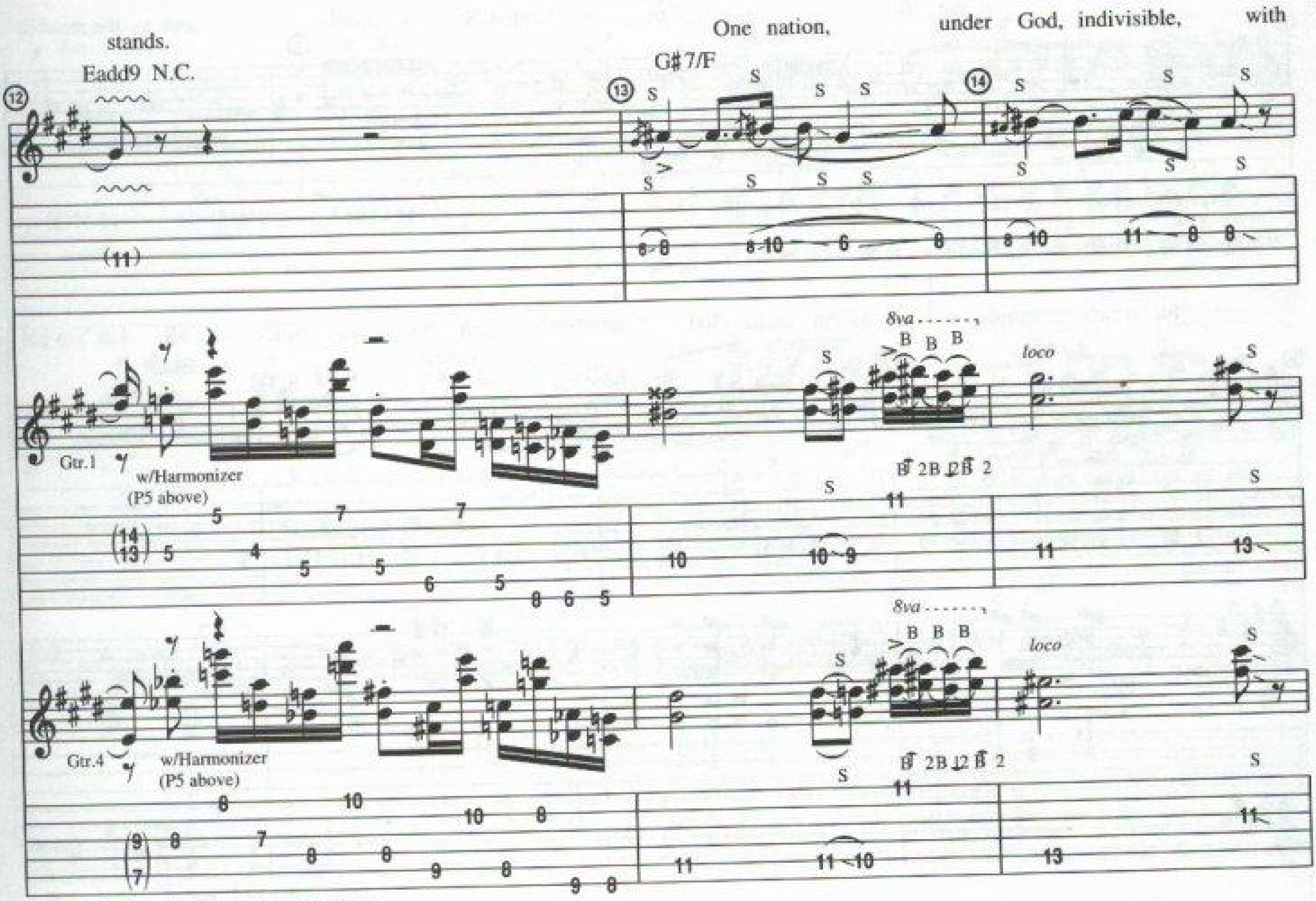

N.C.
D5
E5
D5
E5
N.C.
guit.2
guit.1
(hold bend)
w/bar
B loco
rhy.guit.
dive
fdbk.(8va)
pitch: G♯


N.C.
E5
N.C.
slowly
8va
loco
H5
(8va)
H5
H7
w/bar
B4
B2
B½
P.S.
solo guit.2
H
E5
(E harmonic minor)
guit.1
P.H.
guit.2
dig in
pull on bar
1B
H P
S P

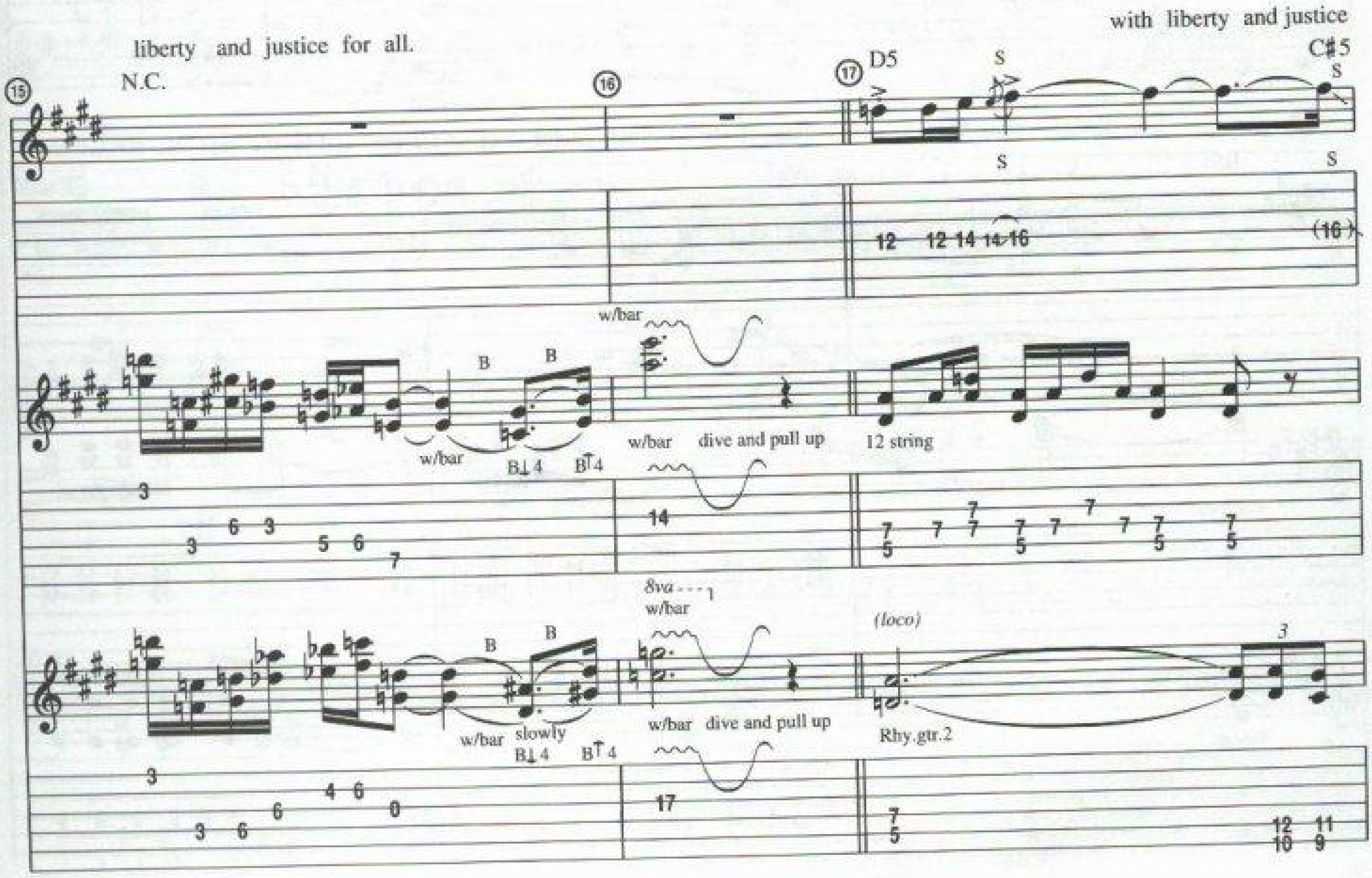

N.C. E5
8va
loco
H P
S
dig in
Gtrs. 1,3
guit.2 and 4
loco E5
Spoken: I pledge allegiance
sempre coll' 8va (w/harmonizer)*
melody guit.
guit.1 and 3
B2
B1
B

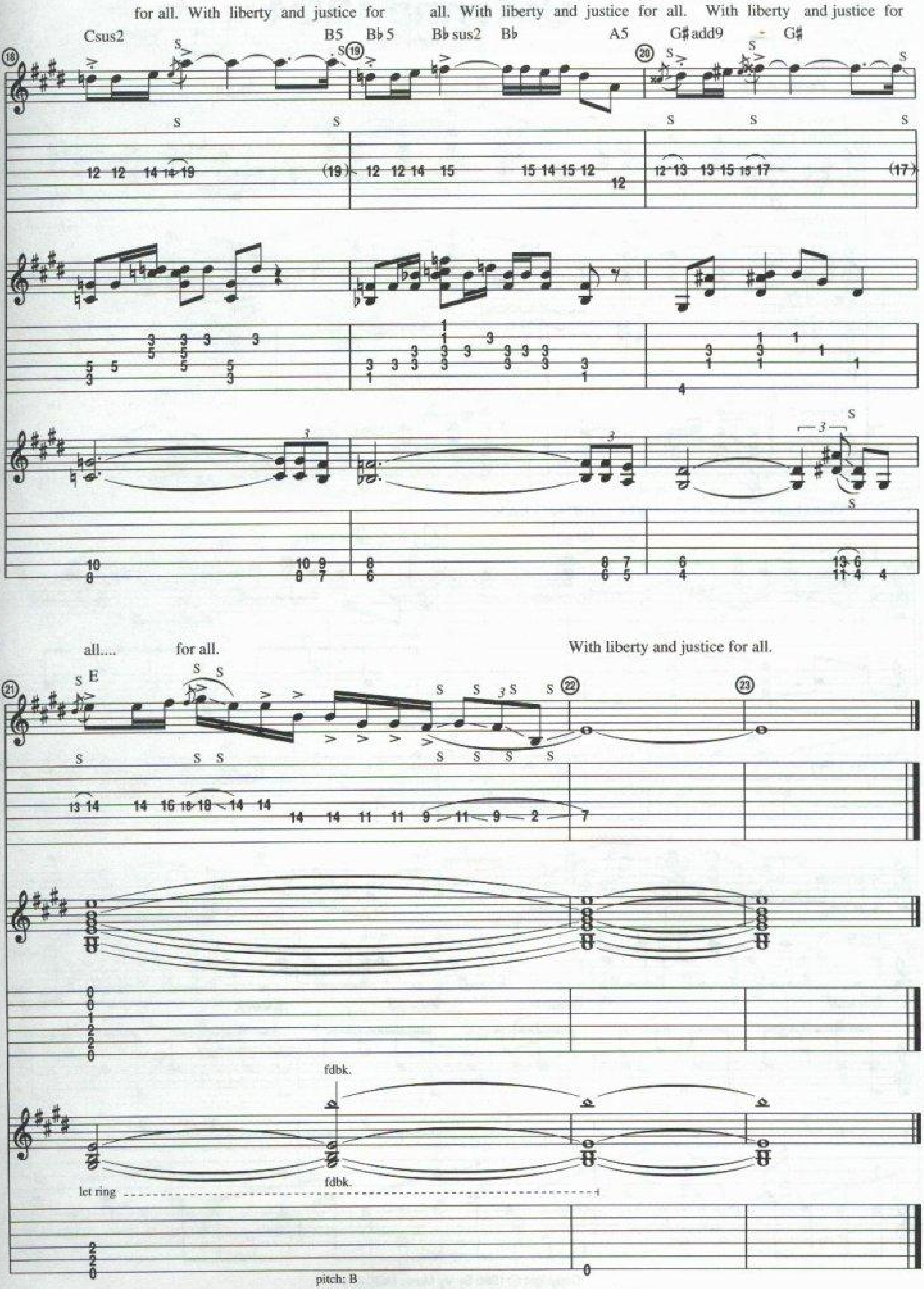

to the flag
N.C.
of the United States of America
and to the republic
for which it stands.
One nation, under God,
indivisible,
with liberty
and justice for all.
Let 'em go!
Eadd9
Esus2
Esus4
elec.12 string
mf
Rhy gtr.1
(6 string)
"clean" w/echo
f
w/dist.
I pledge allegiance to the flag of the United States of America and to the republic for which it
B/E
A△7
E6sus♯4
Eadd9
Gtr.2 and 3
Rhy gtr.1

*Harmonizer set to produce additional tone octave above fretted notes.


stands.
Eadd9 N.C.
One nation,
under God, indivisible,
with
G♯7/F
Gtr.1
w/Harmonizer
(P5 above)
Gtr.4
w/Harmonizer
(P5 above)
8va
loco

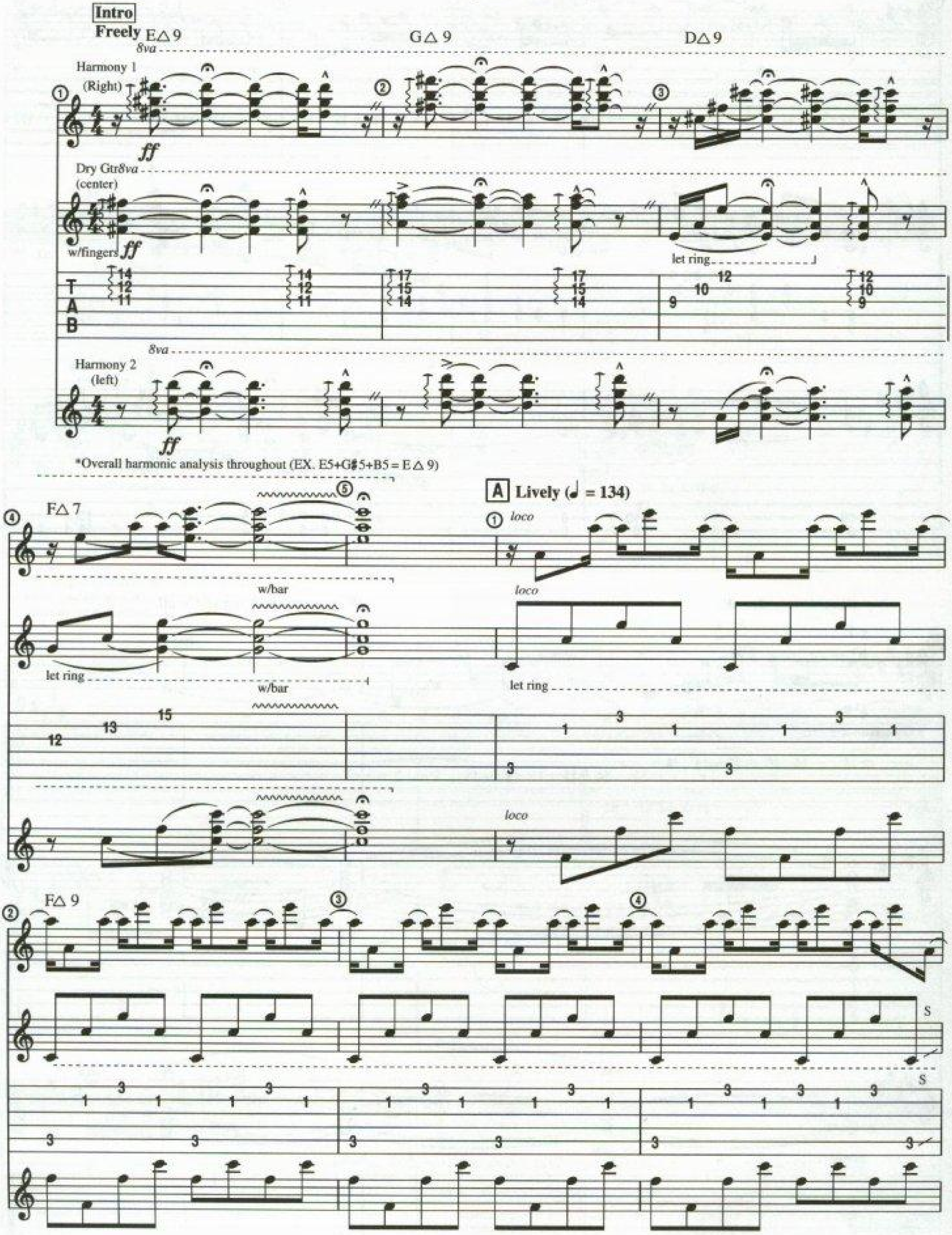
**Both guitars played through Harmonizer set to produce an additional tone a perfect fifth above fretted notes shown in TAB


liberty and justice for all.
N.C.
with liberty and justice
D5
C♯5
w/bar
dive and pull up
12 string
slowly
8va
(loco)
Rhy.gtr.2


for all. With liberty and justice for all. With liberty and justice for all. With liberty and justice for
Csus2
B5
B♭5
B♭sus2
B♭
A5
G♯add9
G♯
⑱
⑲
⑳
all.... for all.
With liberty and justice for all.
E
㉑
㉒
㉓
fdbk.
fdbk.
let ring
pitch: B

Ballerina 12/24

By Steve Vai


Intro
Freely
E△9
G△9
D△9
8va
Harmony 1
(Right)
ff
Dry Gtr
(center)
w/fingers
let ring
T
A
B
Harmony 2
(left)
F△7
w/bar
A
Lively (♩ = 134)
loco
F△9
S

*Overall harmonic analysis throughout (EX. E5+G♯5+B5 = E△9)

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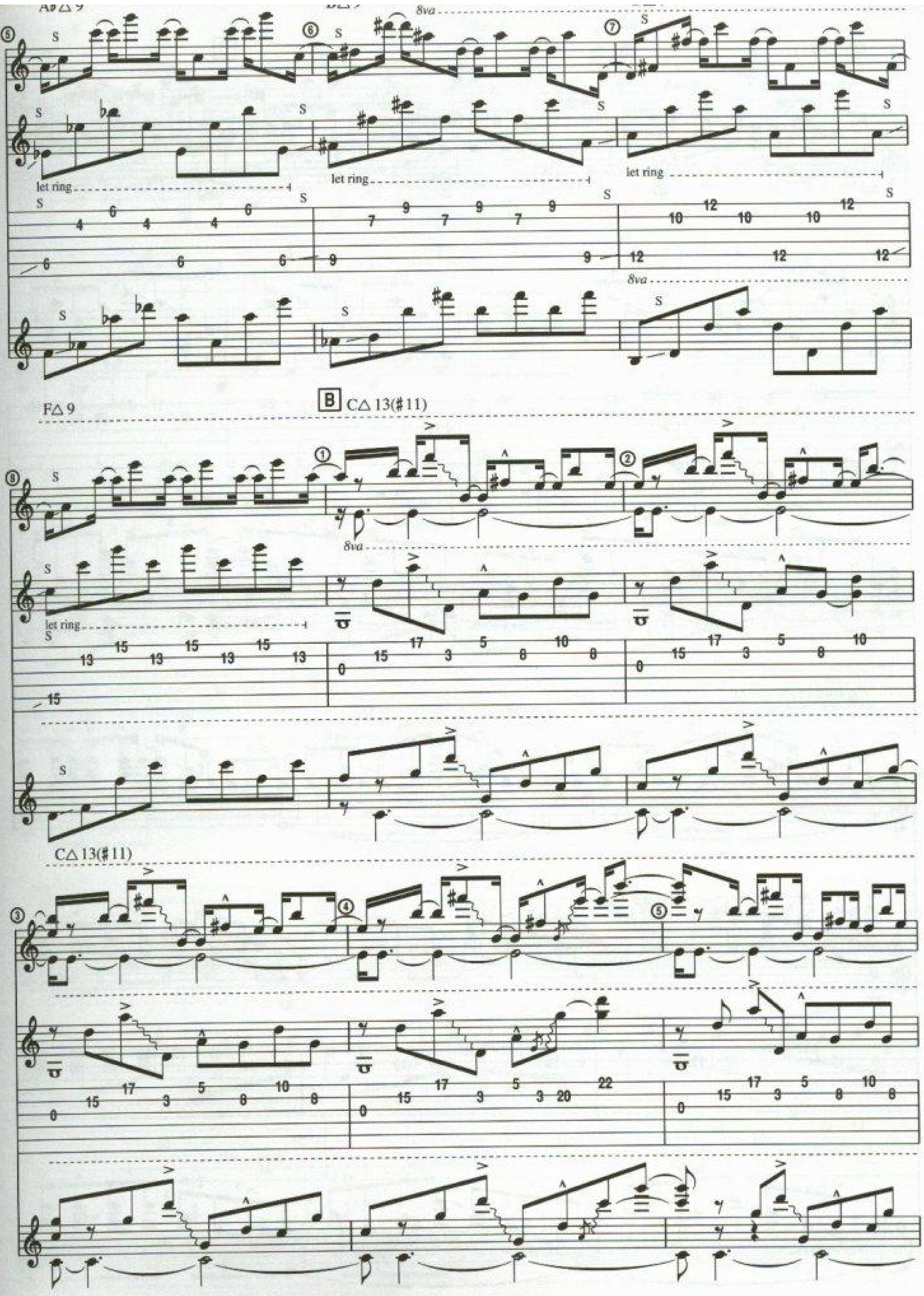
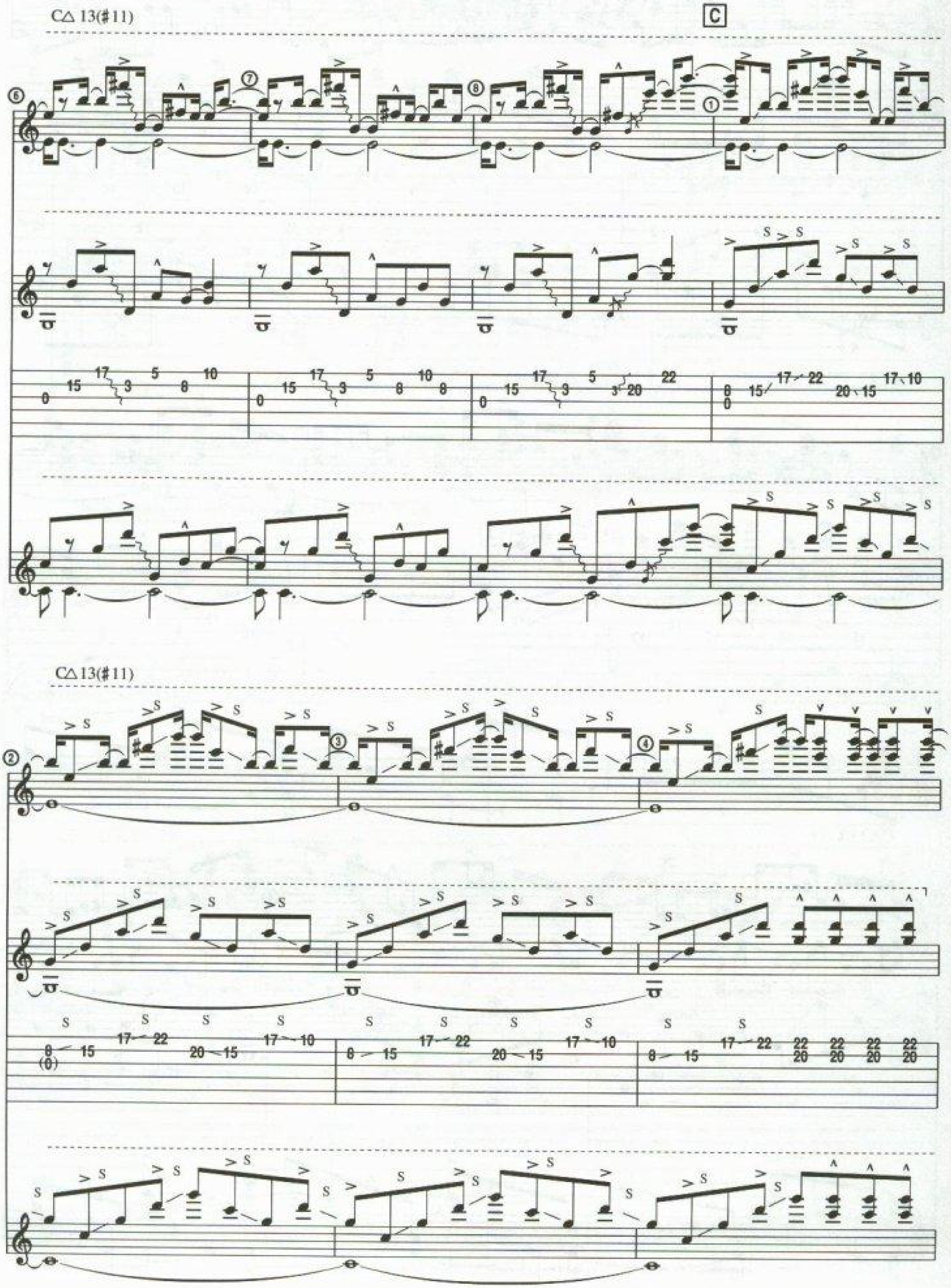
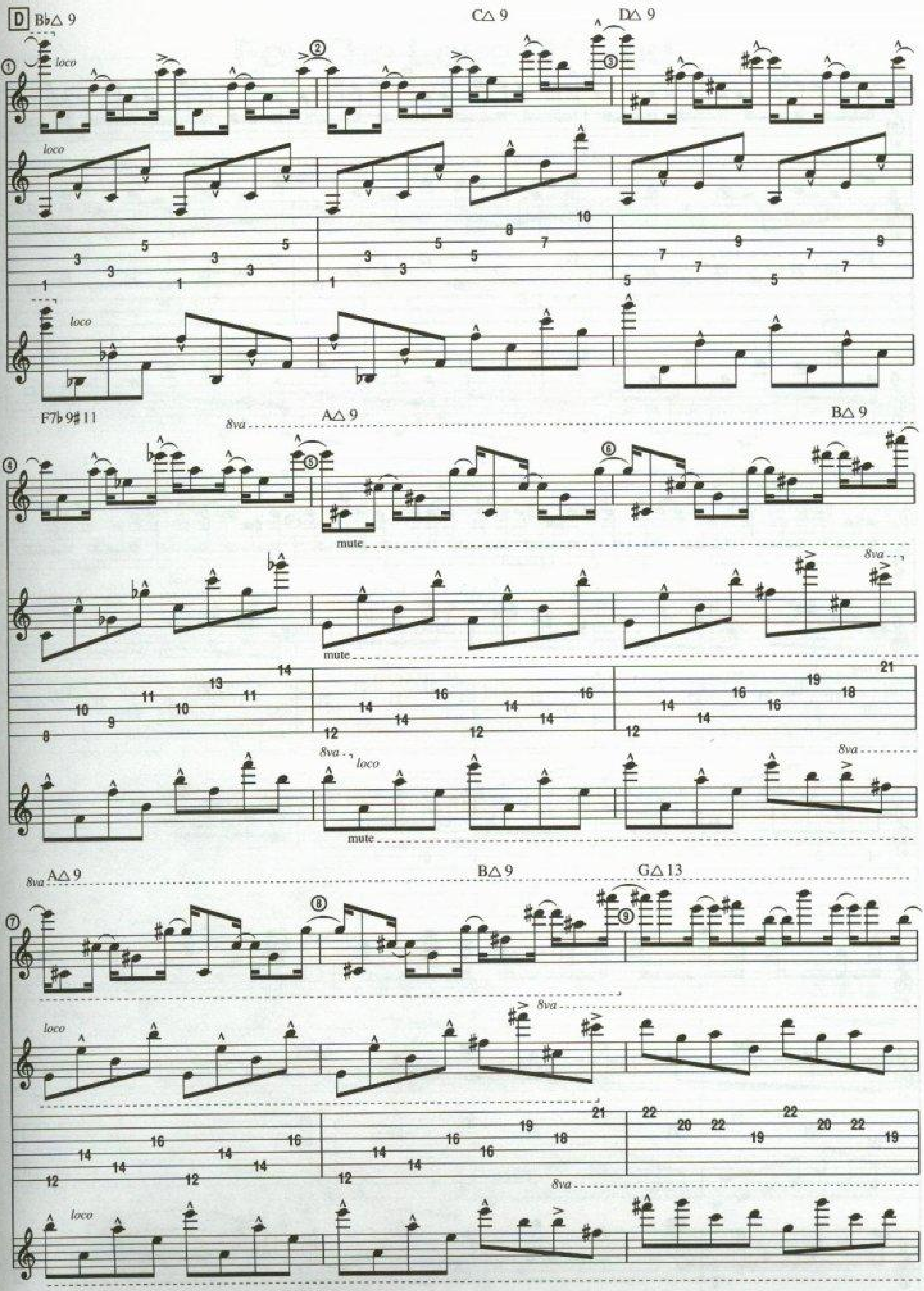
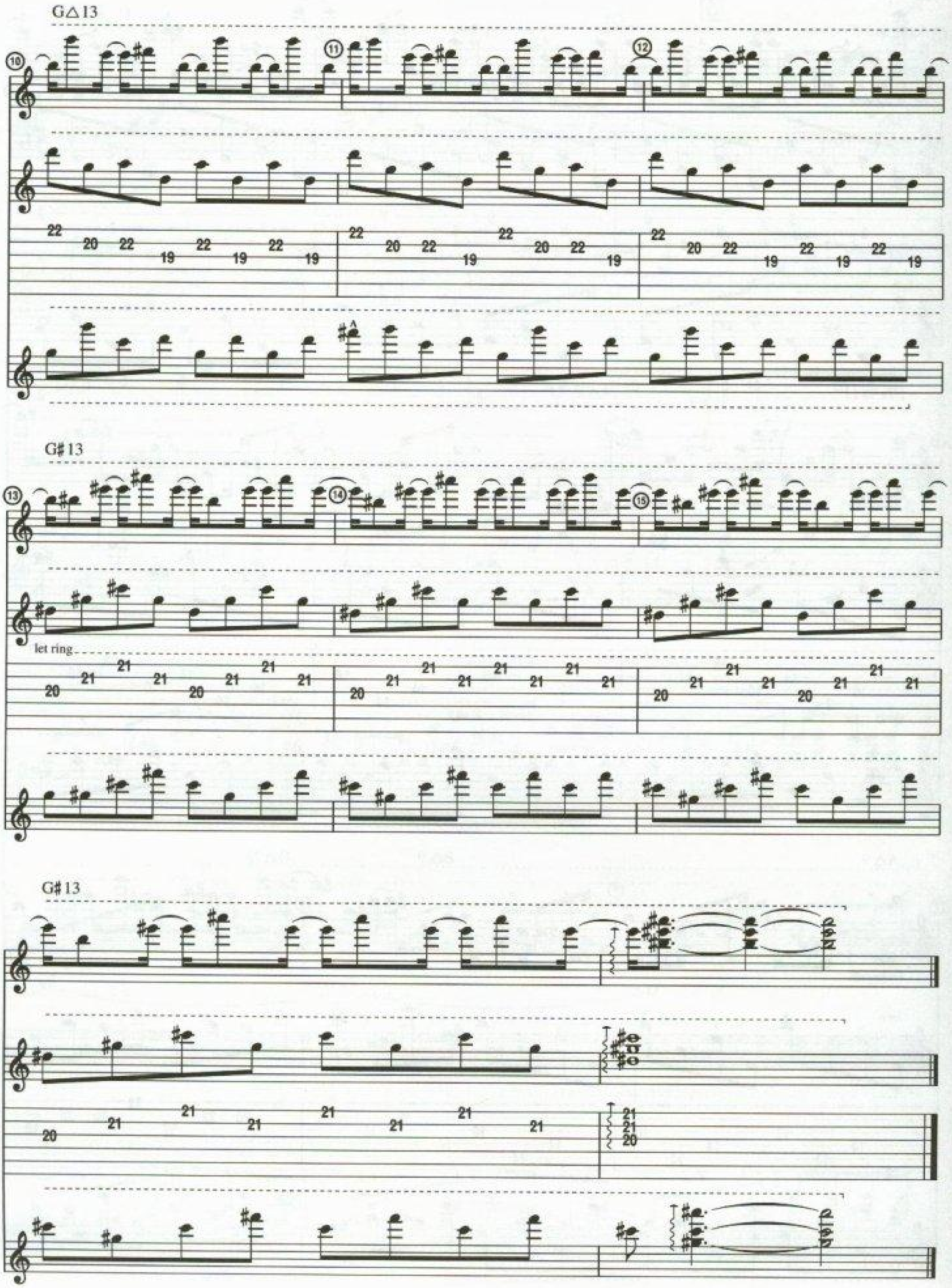

A♭△9
8va
let ring
S
F△9
B
C△13(♯11)
8va
C△13(♯11)

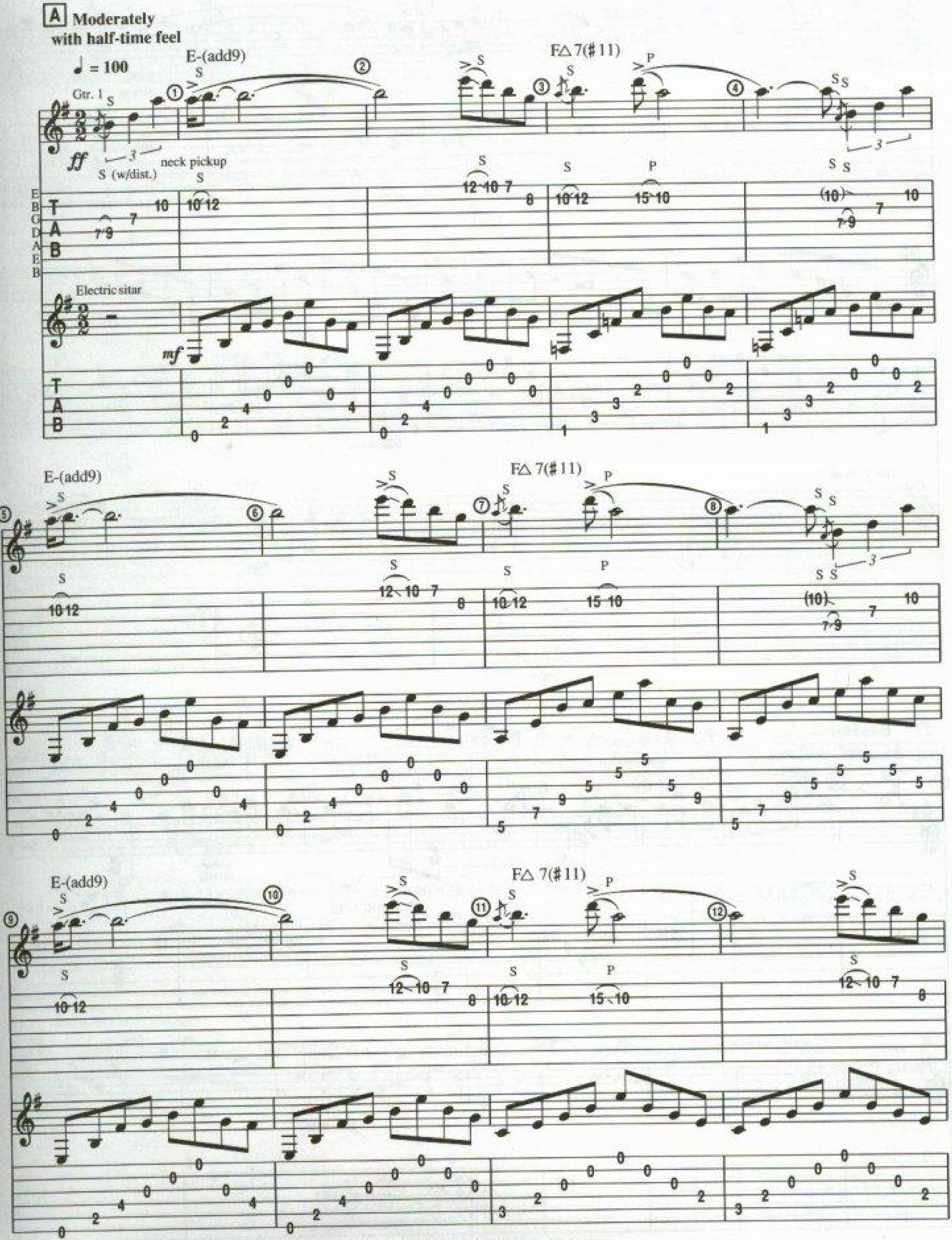

C△ 13(♯11)
C
⑥ ⑦ ⑧ ①
0 15 17 3 5 8 10
0 15 17 3 5 8 10 8
0 15 17 3 5 3 20 22
8 0 15 17 22 20 15 17 10
C△13(♯11)
② ③ ④
S S S S
8 (8) 15 17 22 20 15 17 10
S S S S
8 15 17 22 20 15 17 10
S S
8 15 17 22 22 20 22 20 22 20 22 20


D
B♭△ 9
C△ 9
D△ 9
loco
① ② ③
F7♭9♯11
8va
A△ 9
B△ 9
④ ⑤ ⑥
mute
A△ 9
B△ 9
G△13
⑦ ⑧ ⑨


G△13
⑩
⑪
⑫
22 20 22 19 22 19 22 19
22 20 22 19 22 20 22 19
22 20 22 19 22 19 22 19
G#13
⑬
⑭
⑮
let ring
20 21 21 21 20 21 21 21
20 21 21 21 21 21 21 21
20 21 21 21 20 21 21 21
G#13
20 21 21 21 21 21 21 21
21 21 20

For The Love Of God

Music by Steve Vai


A
Moderately
with half-time feel
♩ = 100
Gtr. 1
ff
S (w/dist.)
neck pickup
E-(add9)
F△ 7(♯11)
Electric sitar
mf
S
P
T
A
B

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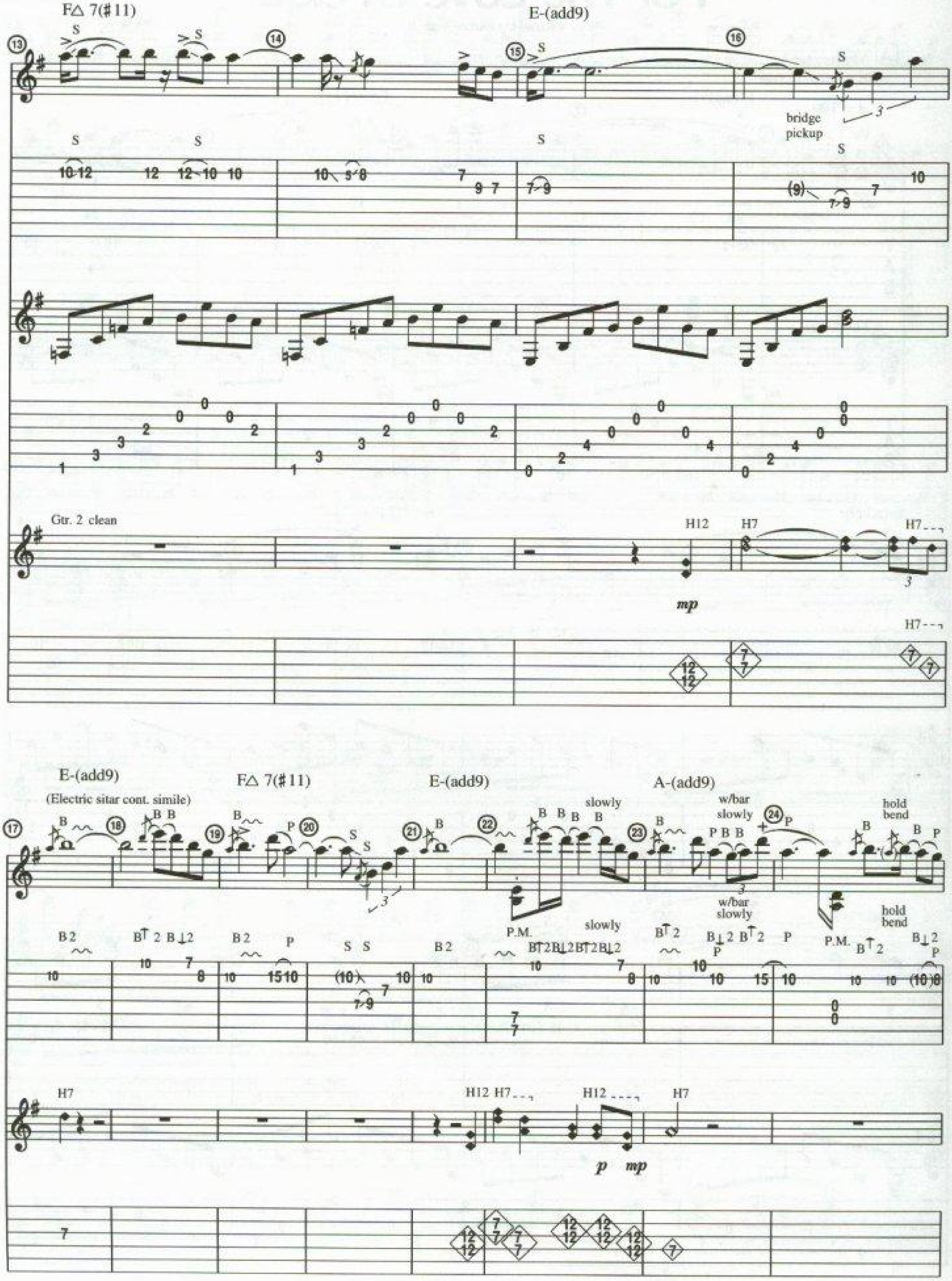
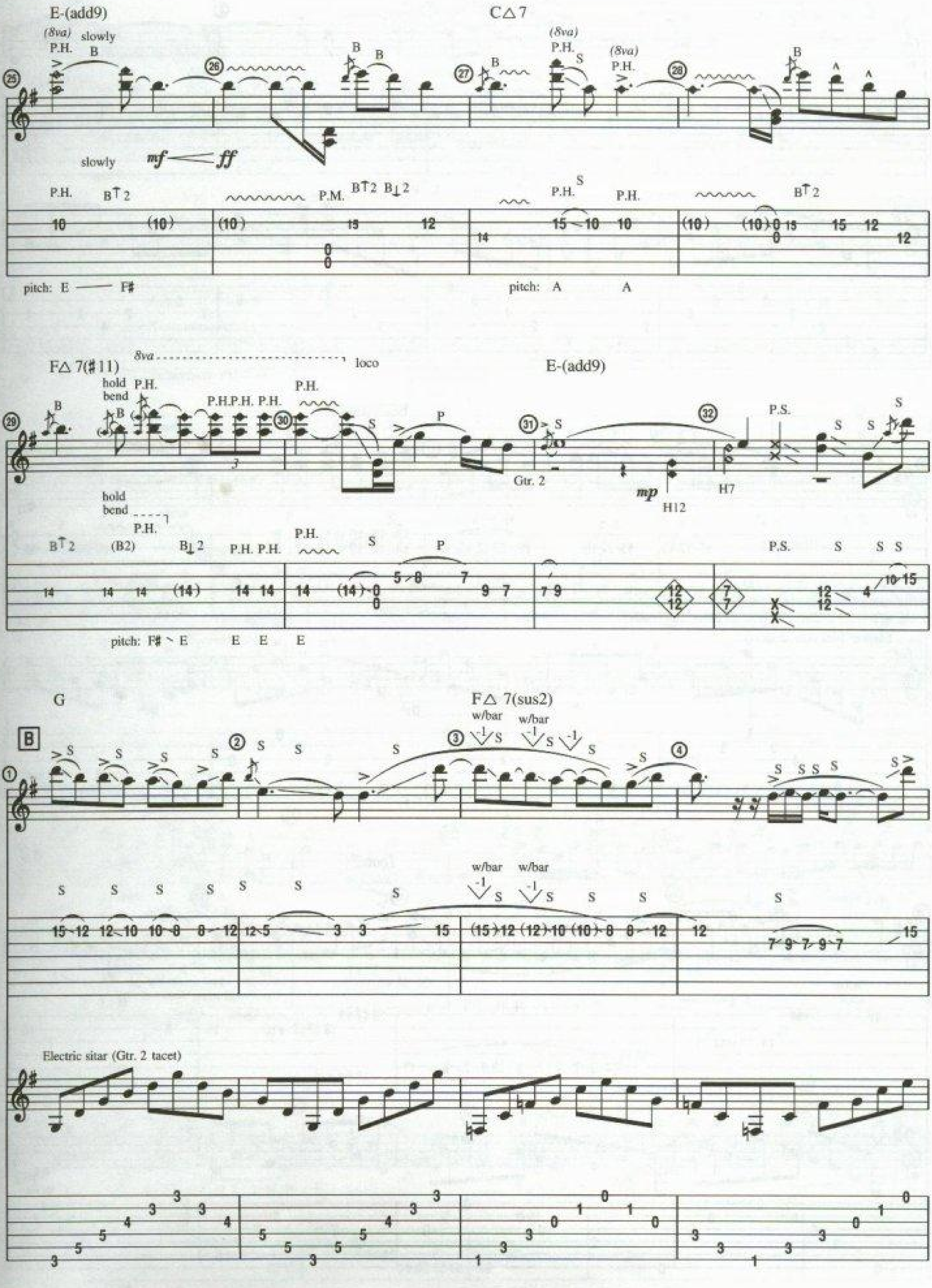
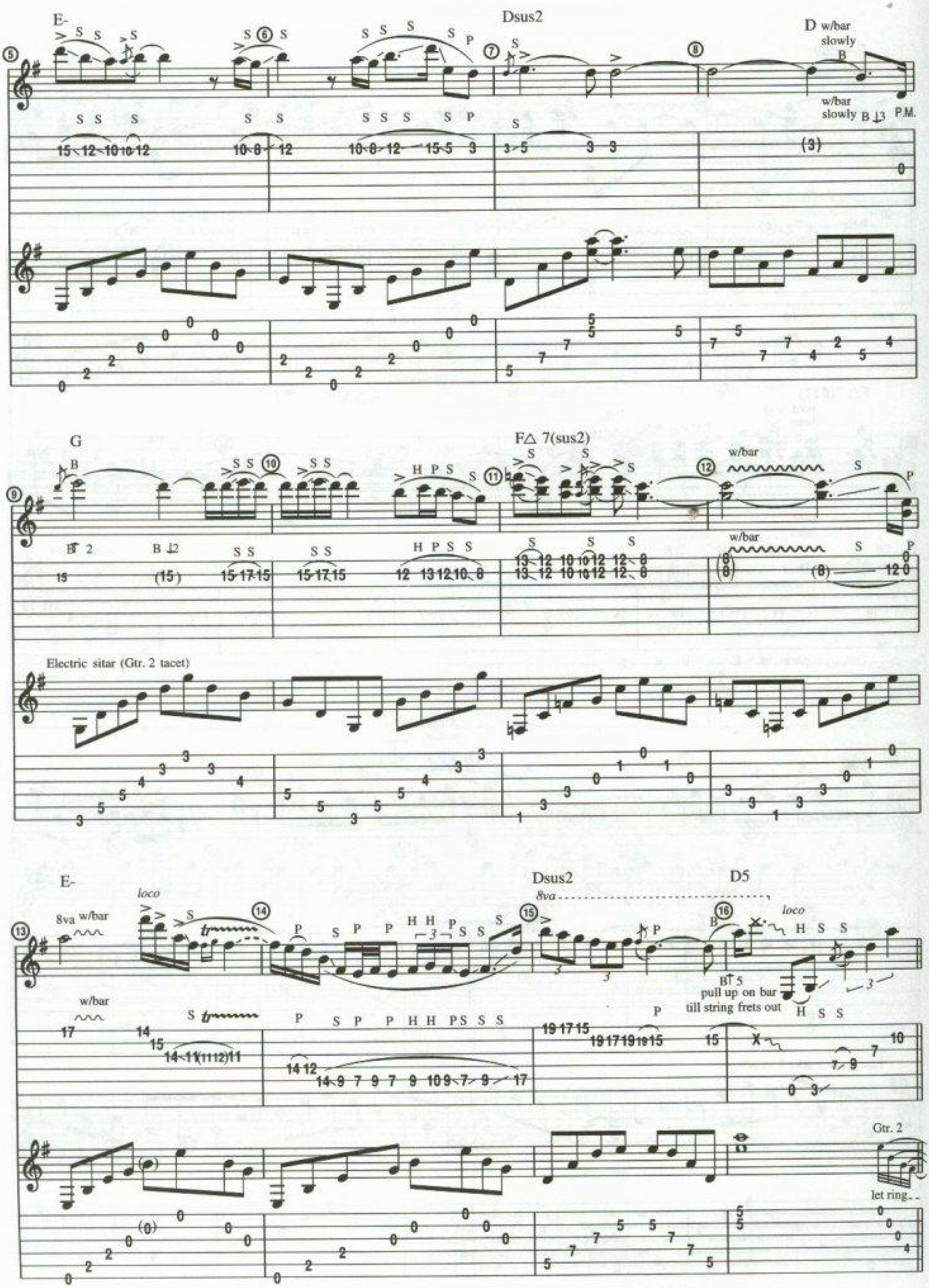
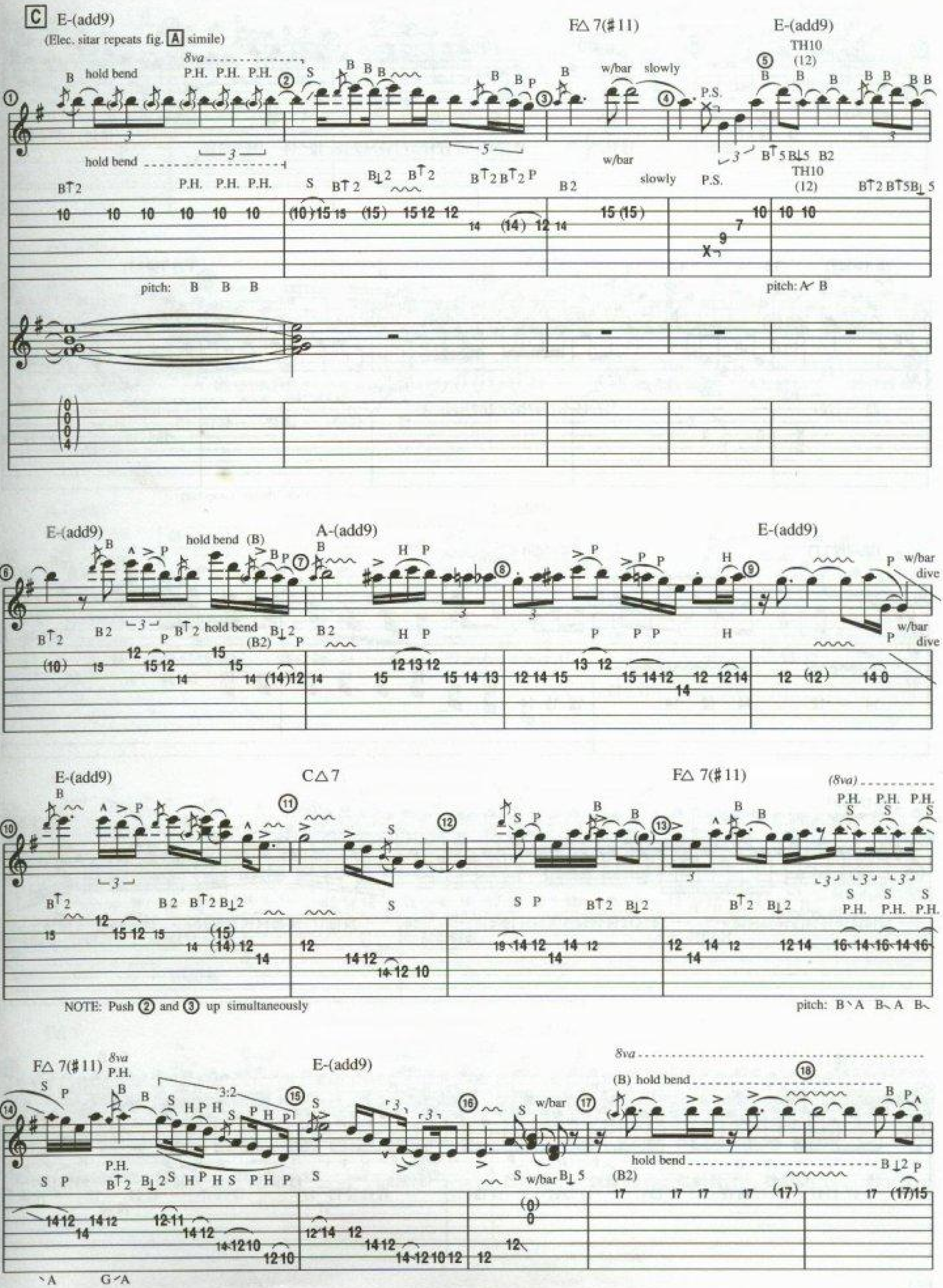


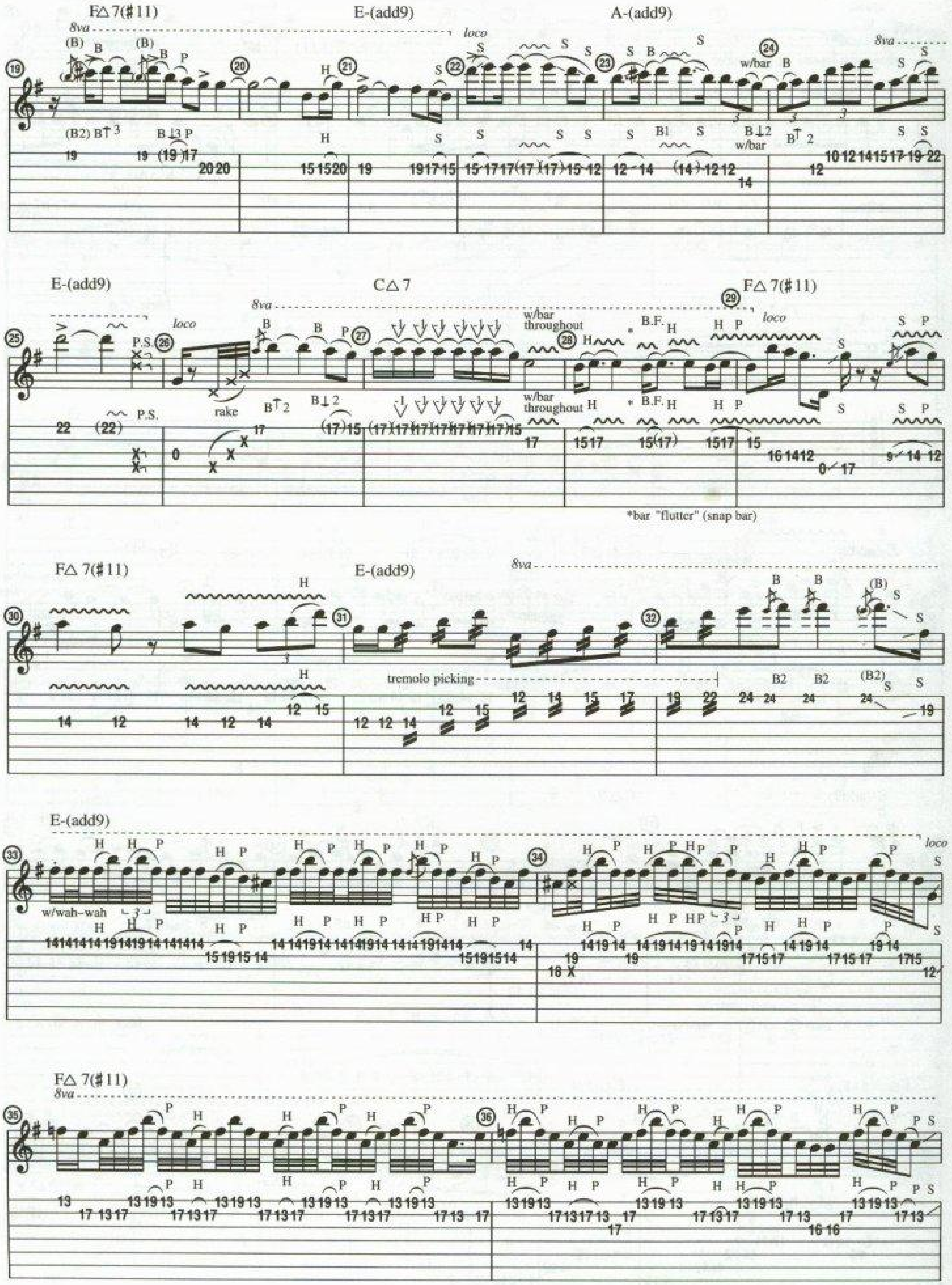
FΔ 7(♯11)
E-(add9)
bridge pickup
Gtr. 2 clean
mp
H12
H7
E-(add9)
(Electric sitar cont. simile)
FΔ 7(♯11)
E-(add9)
A-(add9)
slowly
w/bar slowly
hold bend
P.M.
p
mp


E-(add9)
C△7
(8va)
P.H.
slowly
B
mf
ff
P.M.
B↑2
B↓2
S
pitch: E — F#
pitch: A A
F△7(♯11)
8va
loco
hold bend
P.H.P.H. P.H.
P
Gtr. 2
mp
H12
H7
P.S.
E-(add9)
pitch: F# ↘ E E E E
(B2)
B
G
F△7(sus2)
w/bar
-1
Electric sitar (Gtr. 2 tacet)

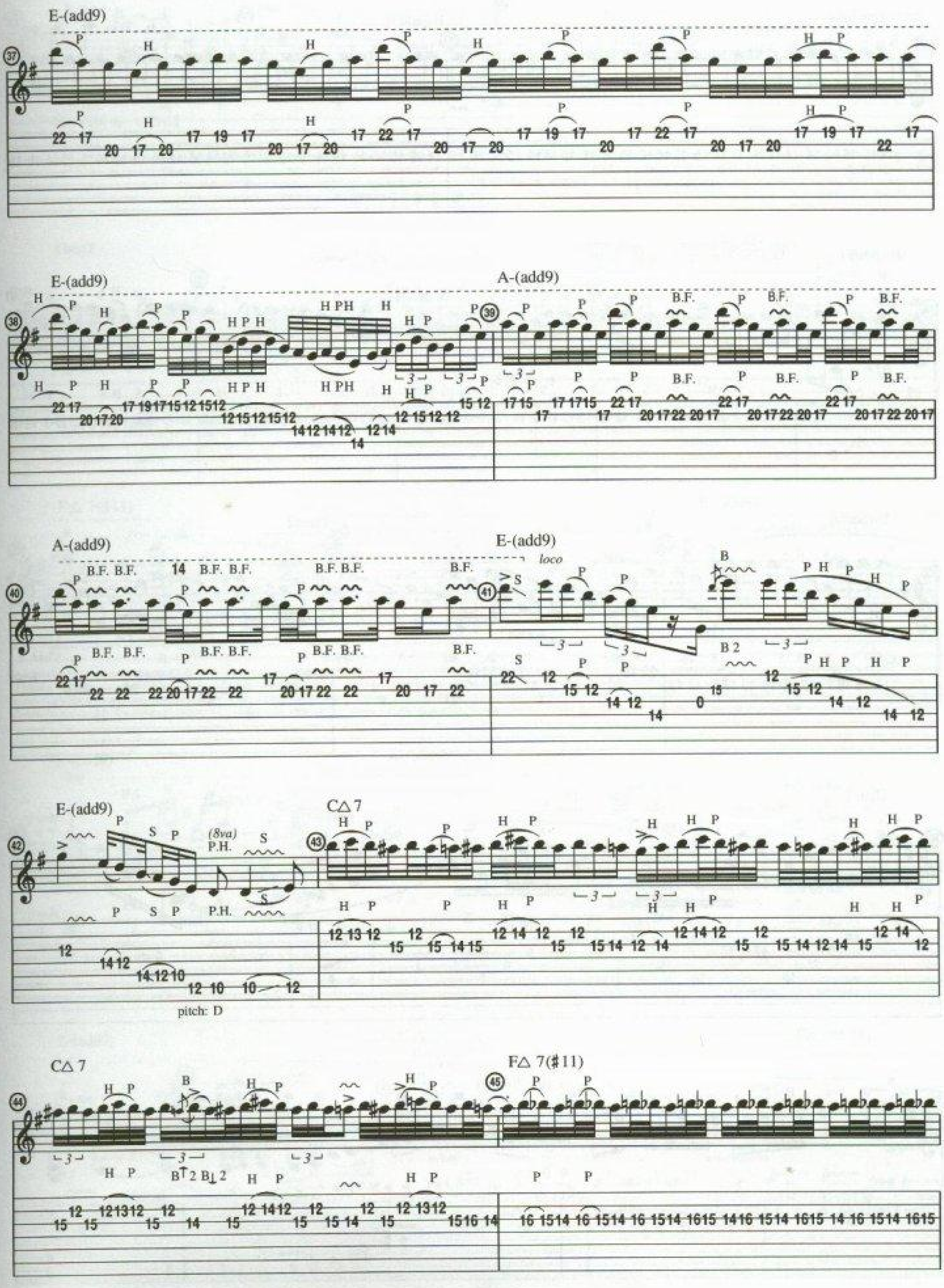

E-
Dsus2
D w/bar slowly
w/bar slowly
P.M.
G
FΔ 7(sus2)
w/bar
Electric sitar (Gtr. 2 tacet)
E-
8va w/bar
loco
Dsus2
8va
D5
pull up on bar till string frets out
loco
Gtr. 2
let ring

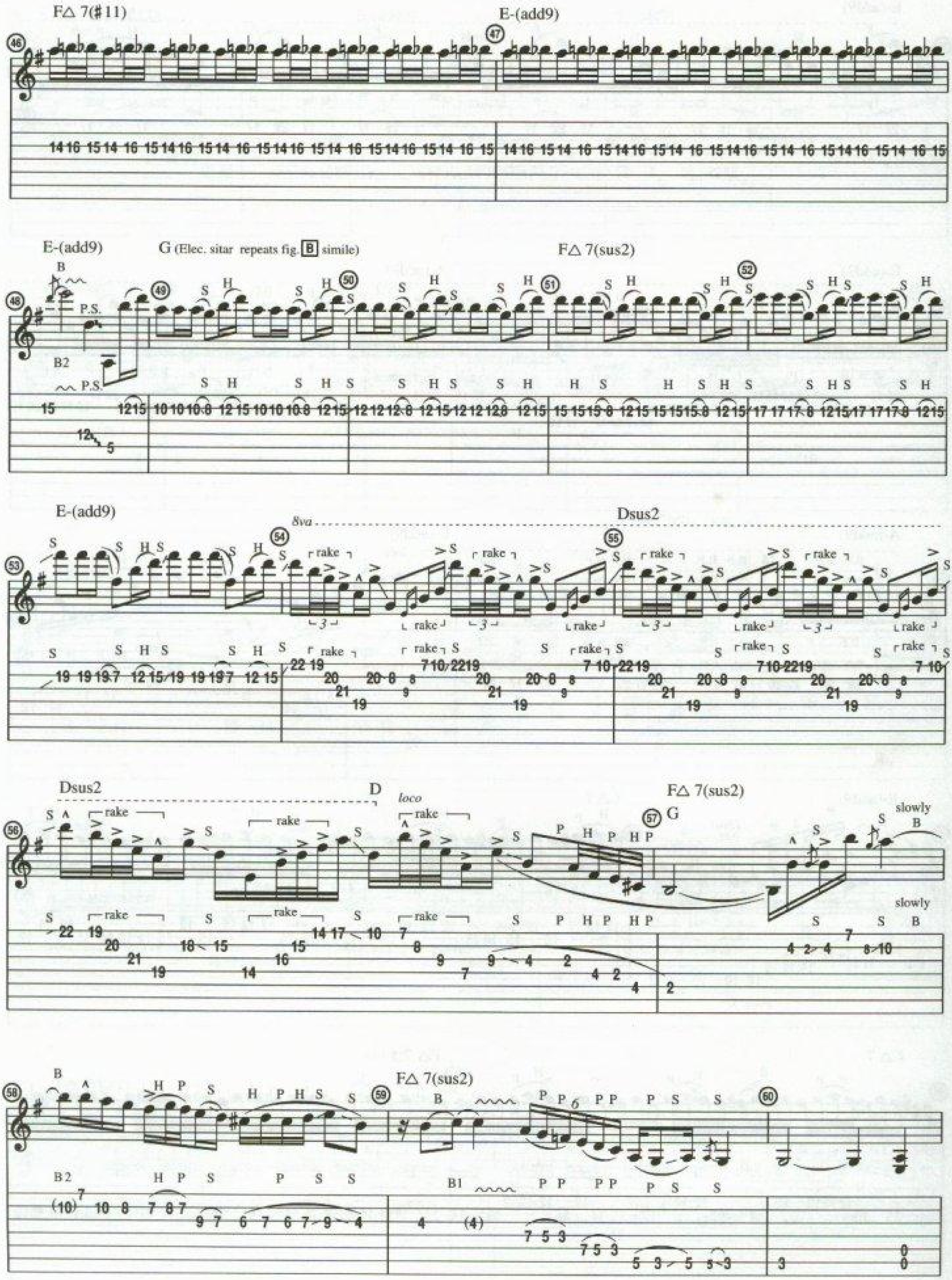

C
E-(add9)
(Elec. sitar repeats fig. A simile)
F△7(♯11)
E-(add9)
E-(add9)
A-(add9)
E-(add9)
E-(add9)
C△7
F△7(♯11)
F△7(♯11)
E-(add9)
hold bend
P.H.
w/bar
slowly
P.S.
TH10
w/bar dive
8va
pitch: B B B
pitch: A B
pitch: B A B A B
A G A

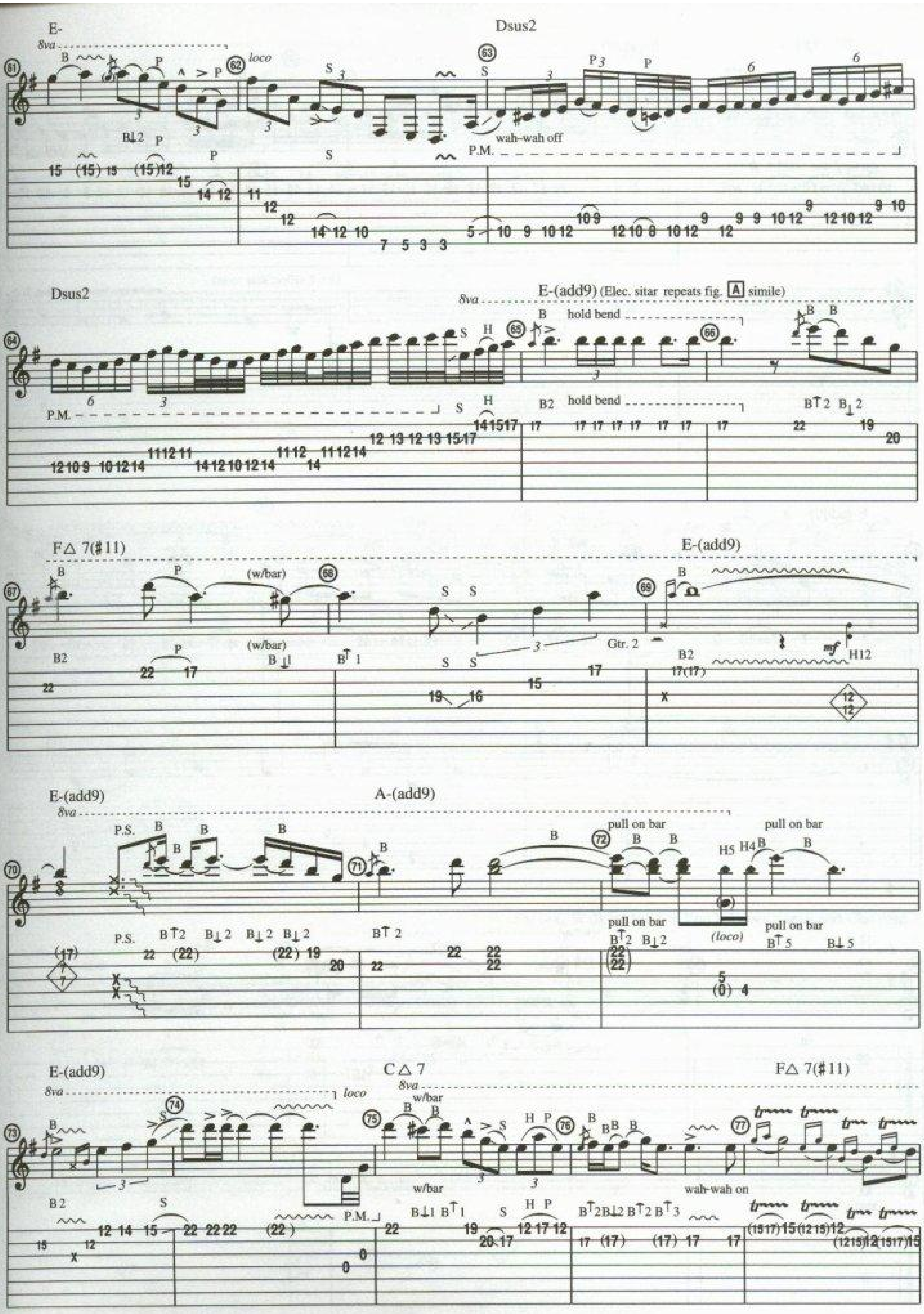
NOTE: Push ② and ③ up simultaneously

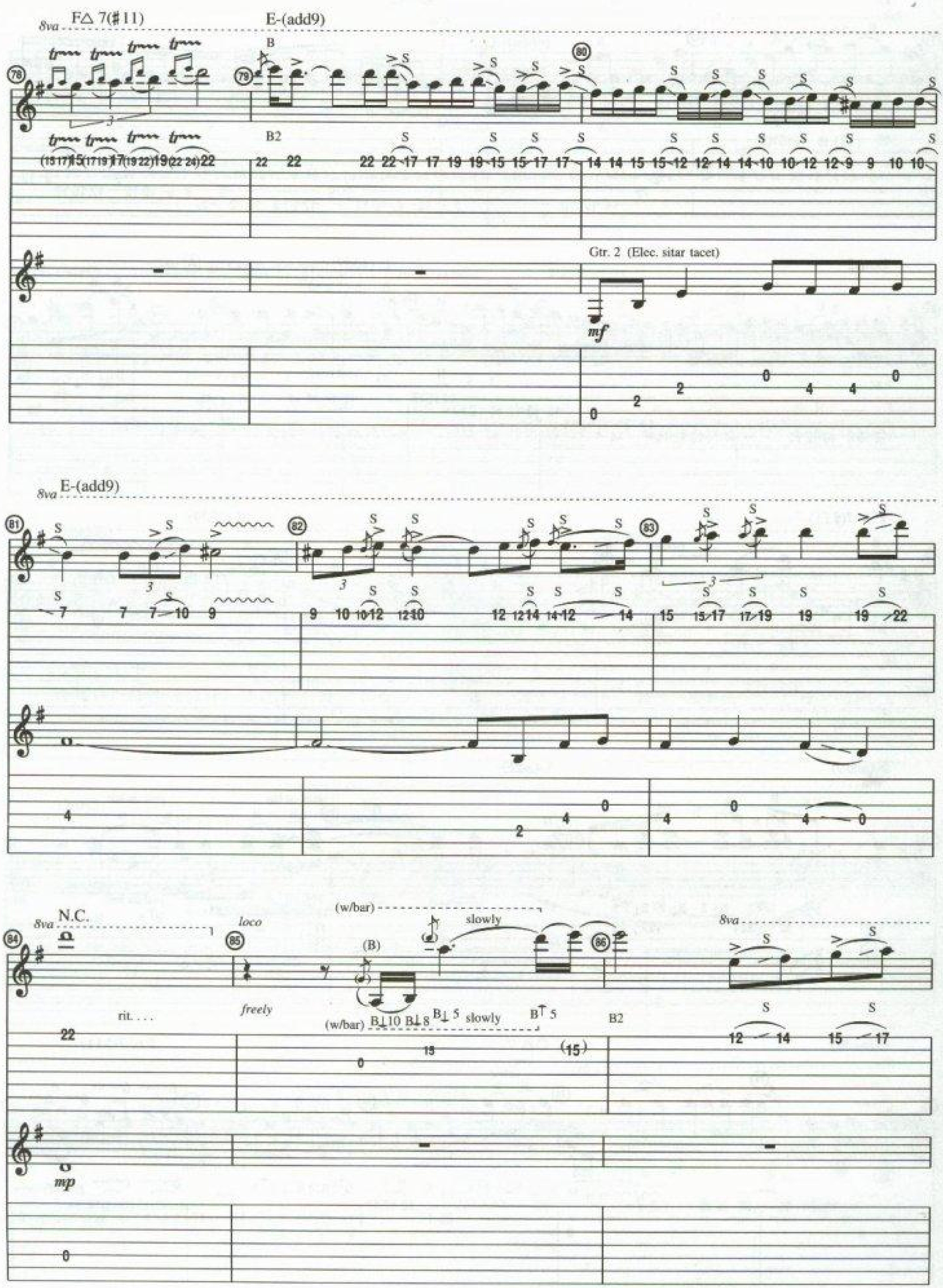

FΔ7(♯11)
E-(add9)
A-(add9)
8va
loco
w/bar
E-(add9)
CΔ7
FΔ7(♯11)
P.S.
rake
w/bar throughout
B.F.
FΔ7(♯11)
E-(add9)
tremolo picking
E-(add9)
w/wah-wah
FΔ7(♯11)

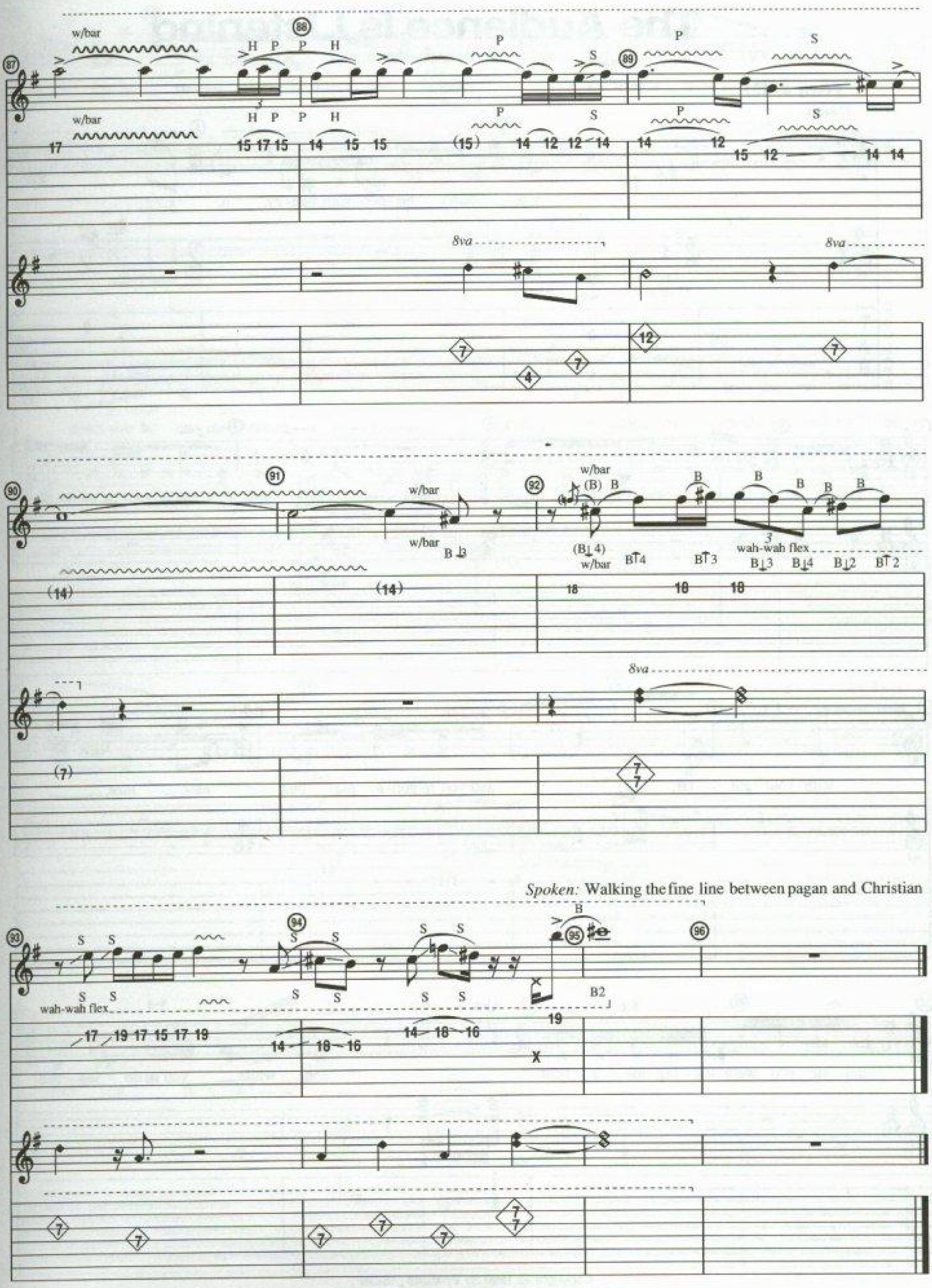
*bar "flutter" (snap bar)

E-(add9)
E-(add9)
A-(add9)
A-(add9)
E-(add9)
loco
E-(add9)
(8va)
P.H.
pitch: D
C△7
C△7
F△7(♯11)
B.F.
B 2
B↑2 B↓2


FΔ 7(♯11)
E-(add9)
E-(add9)
G (Elec. sitar repeats fig. B simile)
FΔ 7(sus2)
P.S.
E-(add9)
8va
rake
Dsus2
Dsus2
D
loco
FΔ 7(sus2)
G
slowly
FΔ 7(sus2)

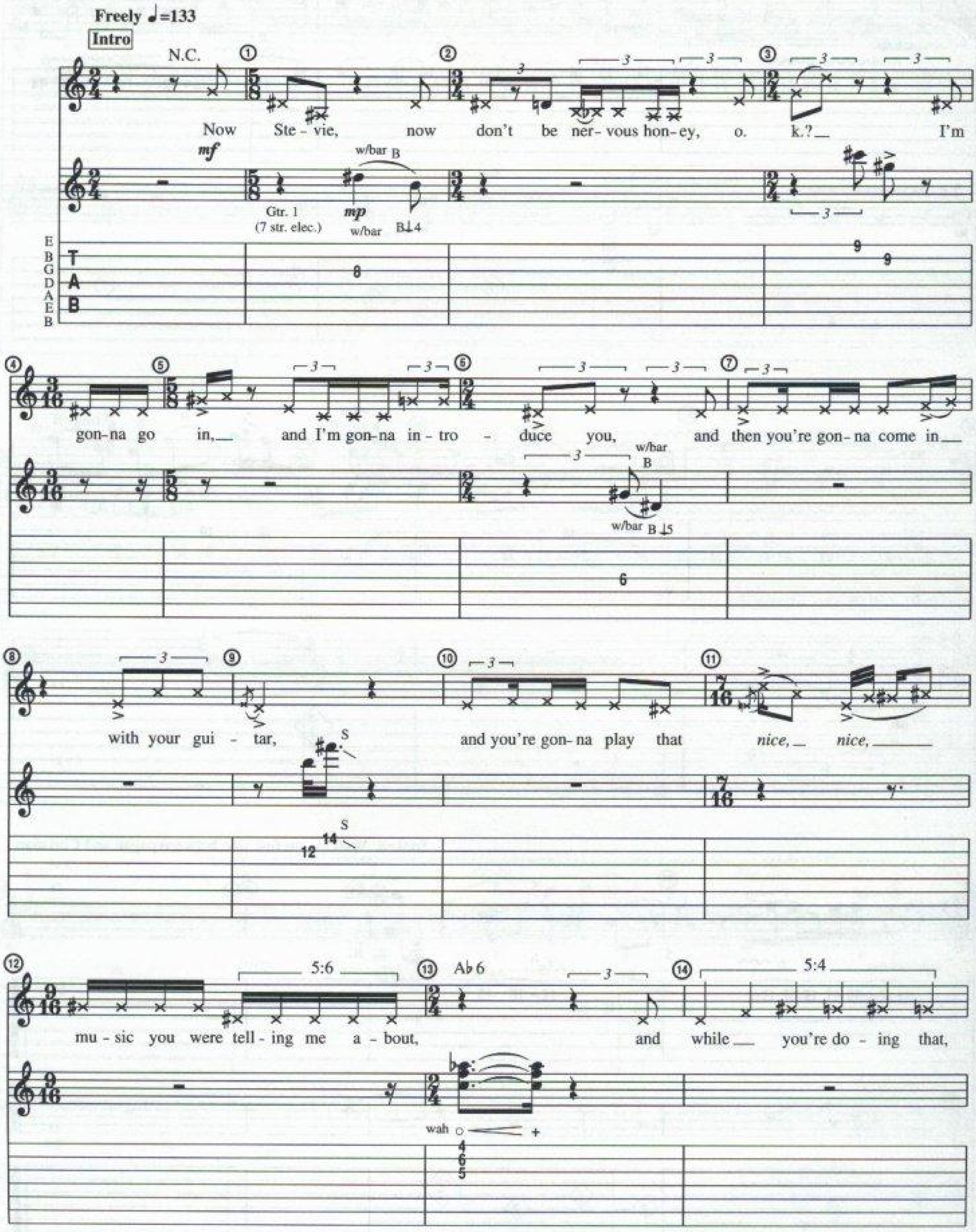

E-
8va
loco
Dsus2
wah-wah off
P.M.
Dsus2
8va
E-(add9) (Elec. sitar repeats fig. A simile)
hold bend
FΔ 7(#11)
(w/bar)
E-(add9)
Gtr. 2
mf
H12
E-(add9)
8va
A-(add9)
P.S.
pull on bar
(loco)
E-(add9)
8va
loco
CΔ 7
8va
w/bar
FΔ 7(#11)
wah-wah on
P.M.


8va
F△ 7(♯11)
E-(add9)
B
B2
Gtr. 2 (Elec. sitar tacet)
mf
8va
E-(add9)
8va
N.C.
rit. . .
mp
loco
freely
(w/bar)
(B)
slowly
(w/bar)
B⊥10 B⊥8 B⊥5 slowly B⊤5
B2
8va


w/bar
H P P H
8va
wah-wah flex
Spoken: Walking the fine line between pagan and Christian
B2

The Audience Is Listening

By Steve Vai


Freely ♩=133
Intro
N.C.
Now Ste - vie, now don't be ner - vous hon - ey, o. k.? I'm
gon - na go in, and I'm gon - na in - tro - duce you, and then you're gon - na come in
with your gui - tar, and you're gon - na play that nice, nice,
mu - sic you were tell - ing me a - bout, and while you're do - ing that,
mf
mp
w/bar B
w/bar B↓4
Gtr. 1 (7 str. elec.)
w/bar B↓5
S
Ab6
wah ○ +
5:6
5:4
3
E B G D A E B
T A B
8
9
9
6
12
14
4
6
5

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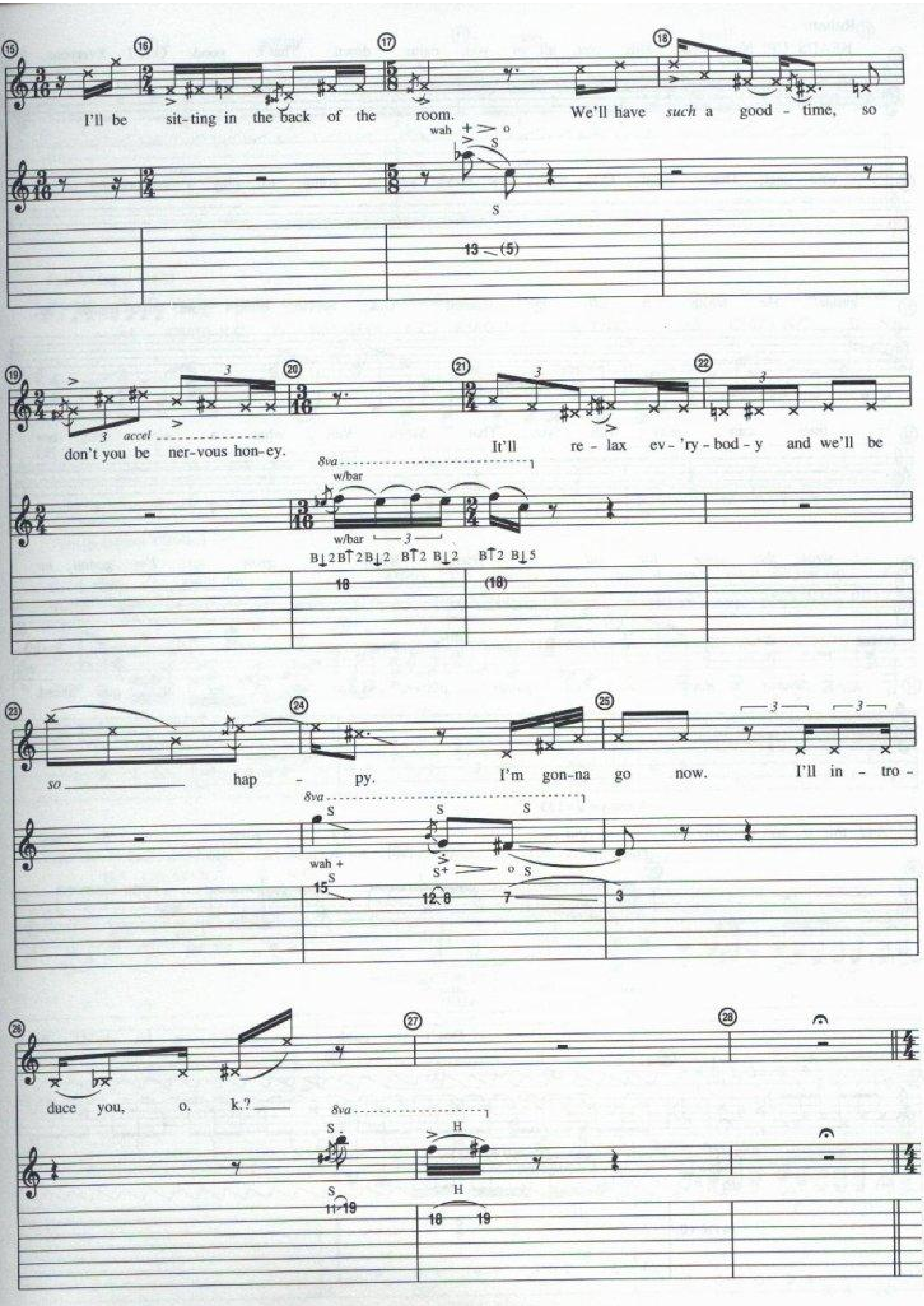
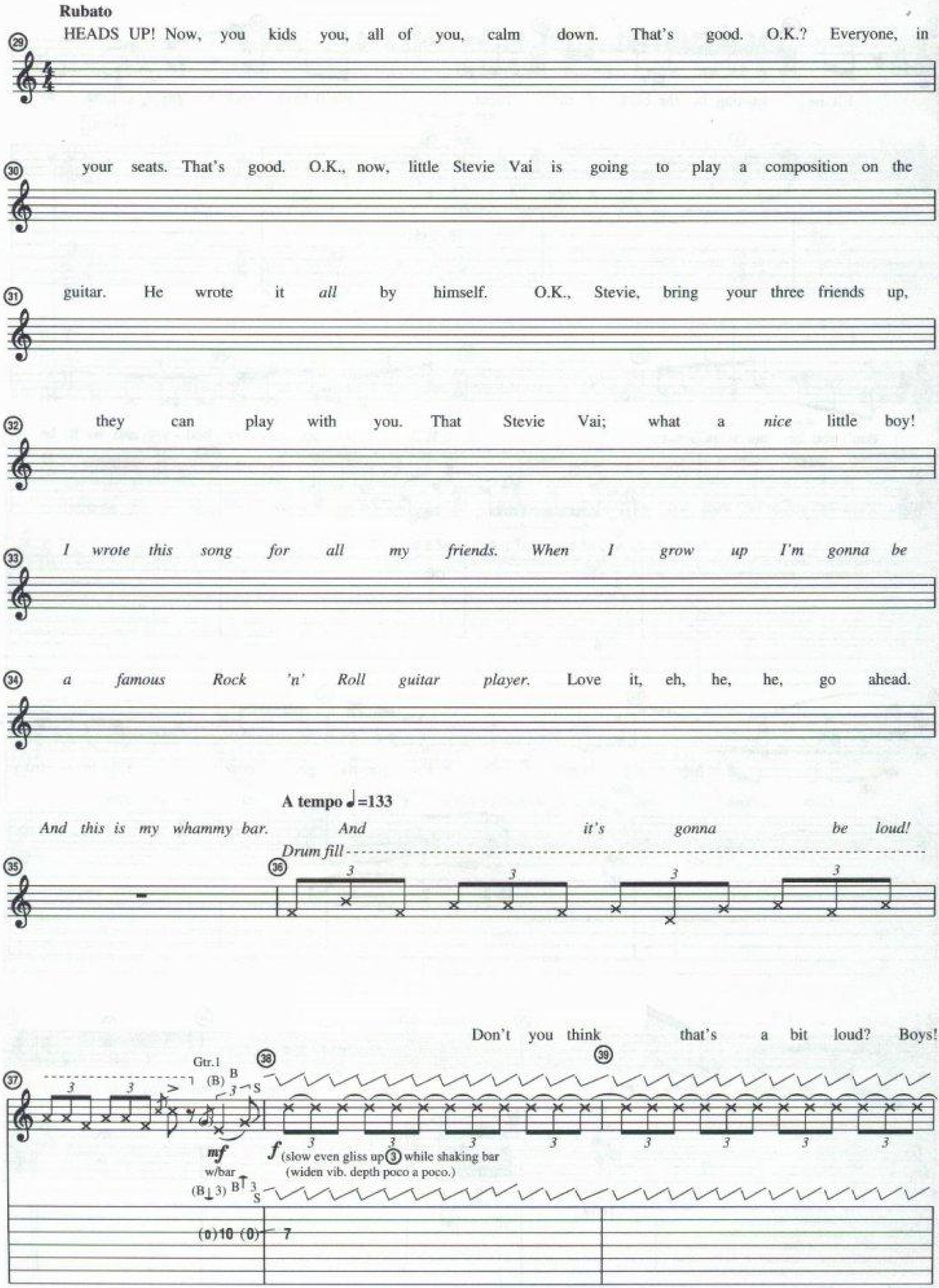
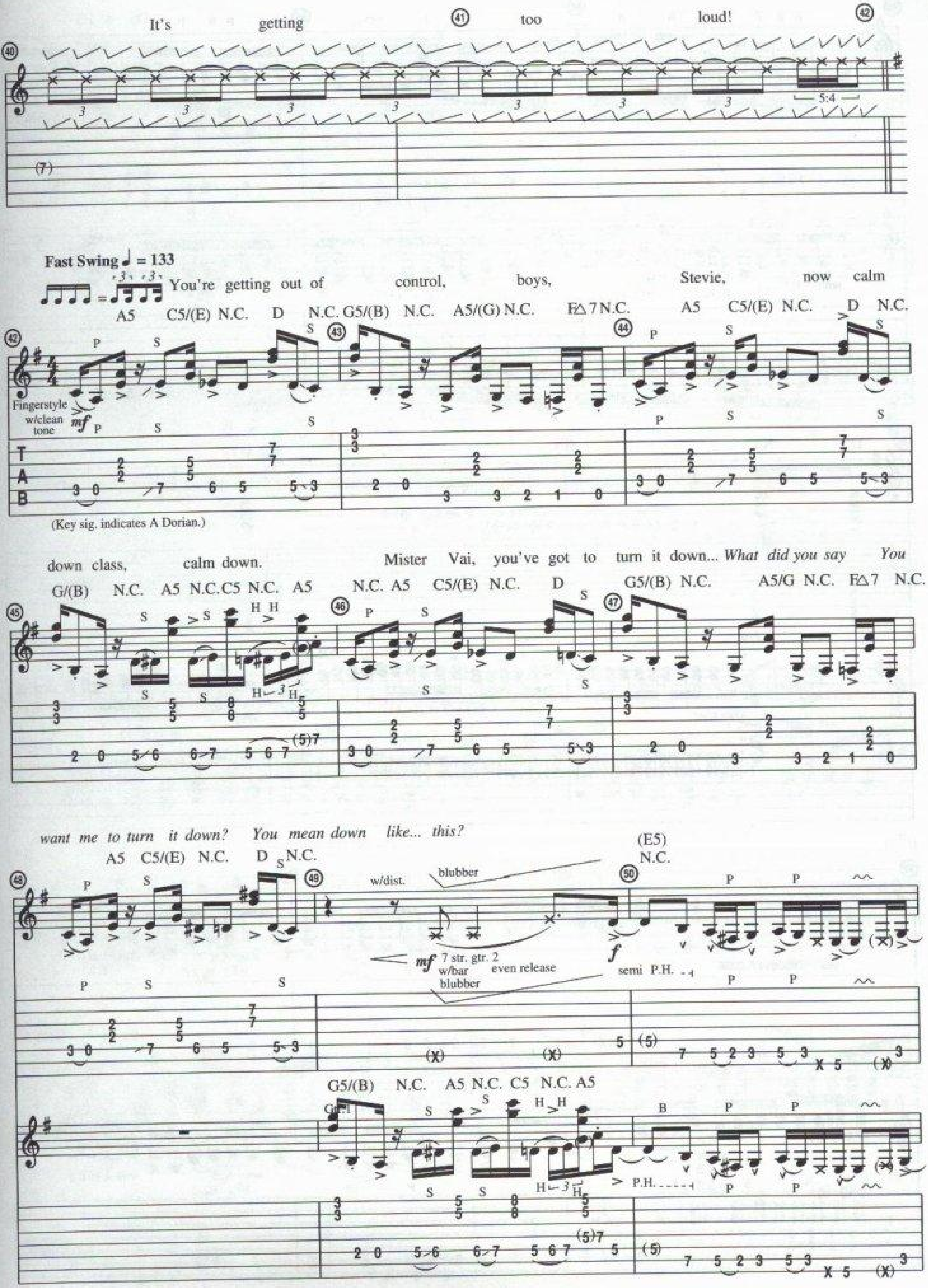
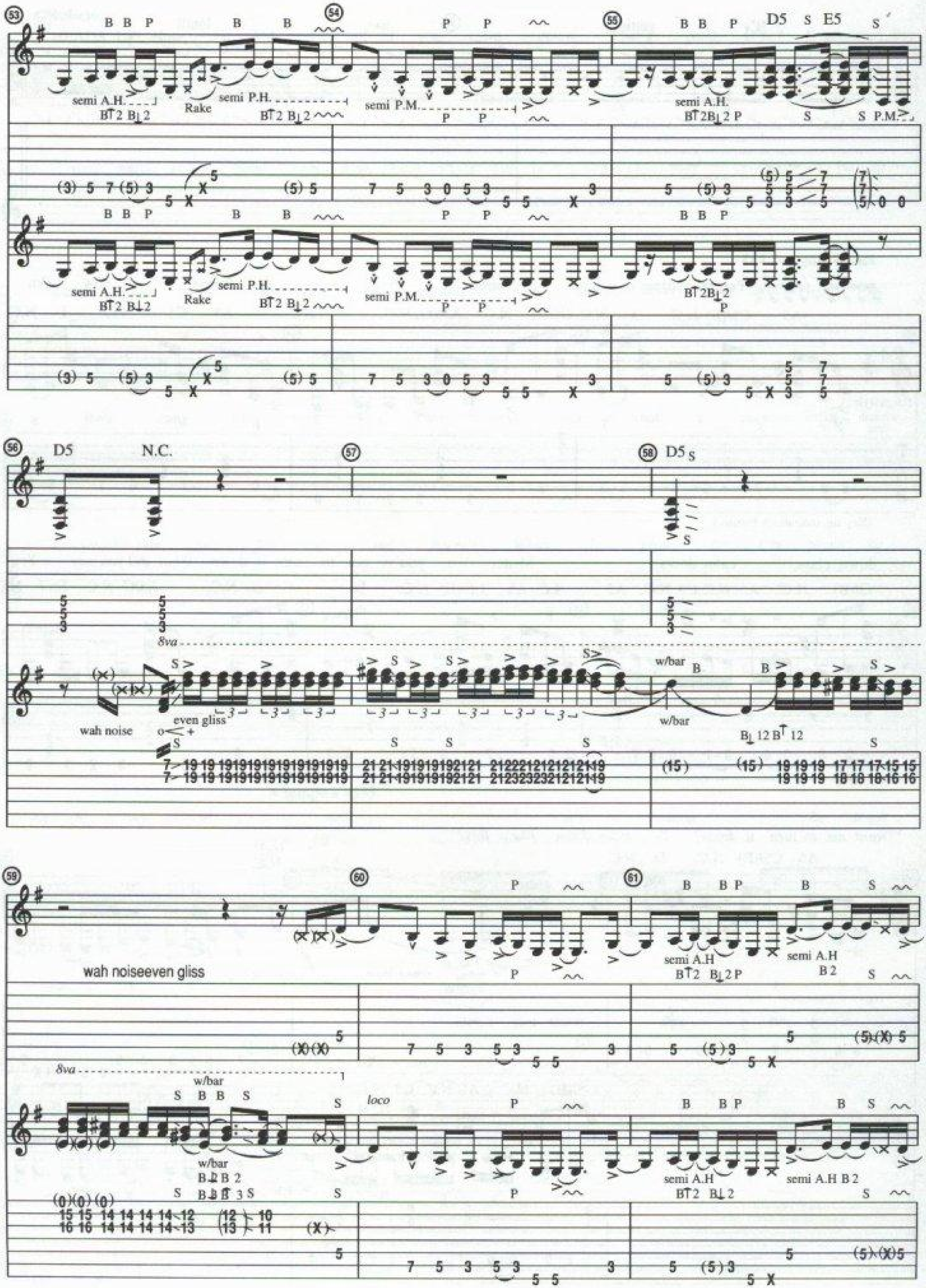
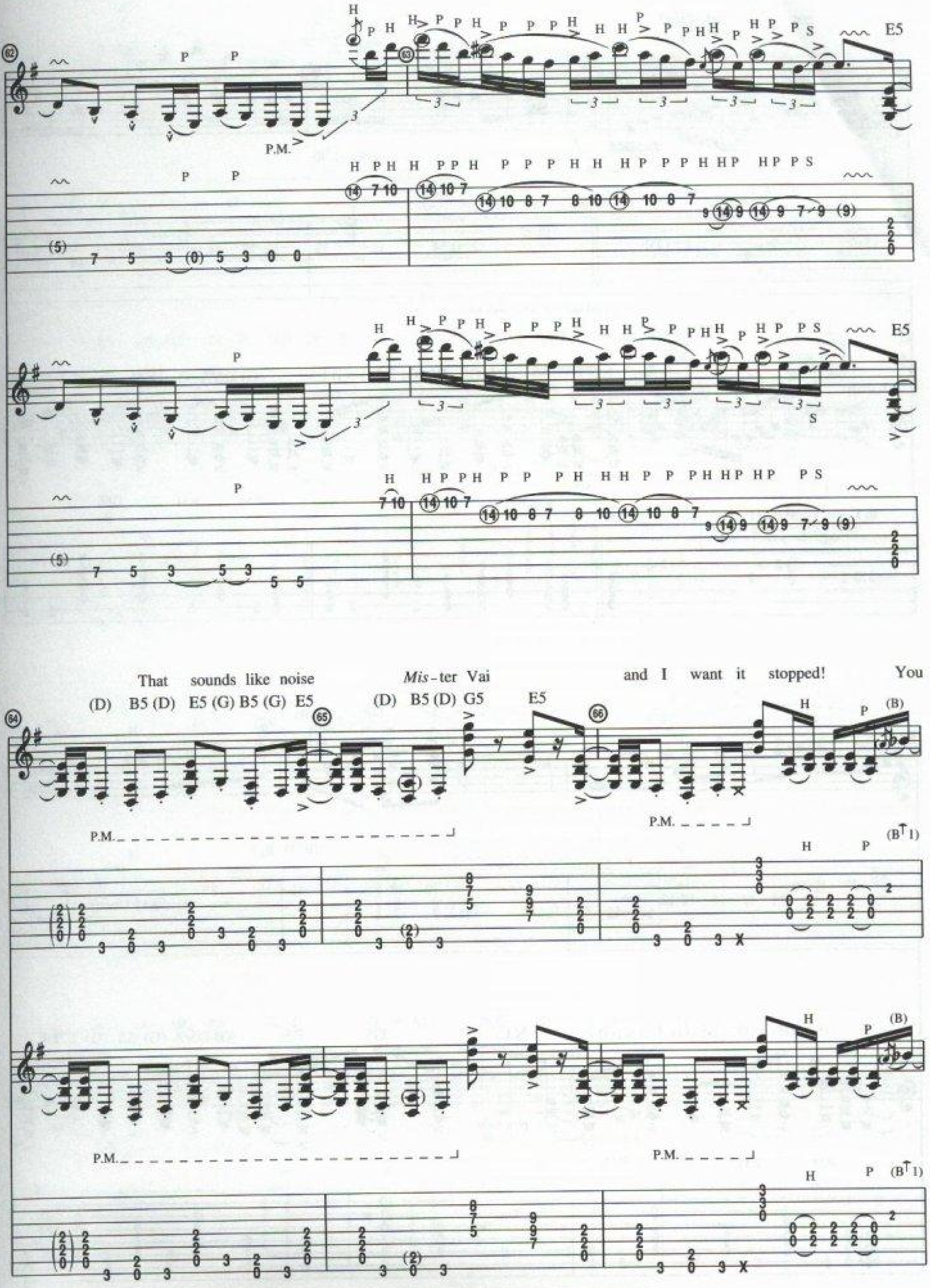
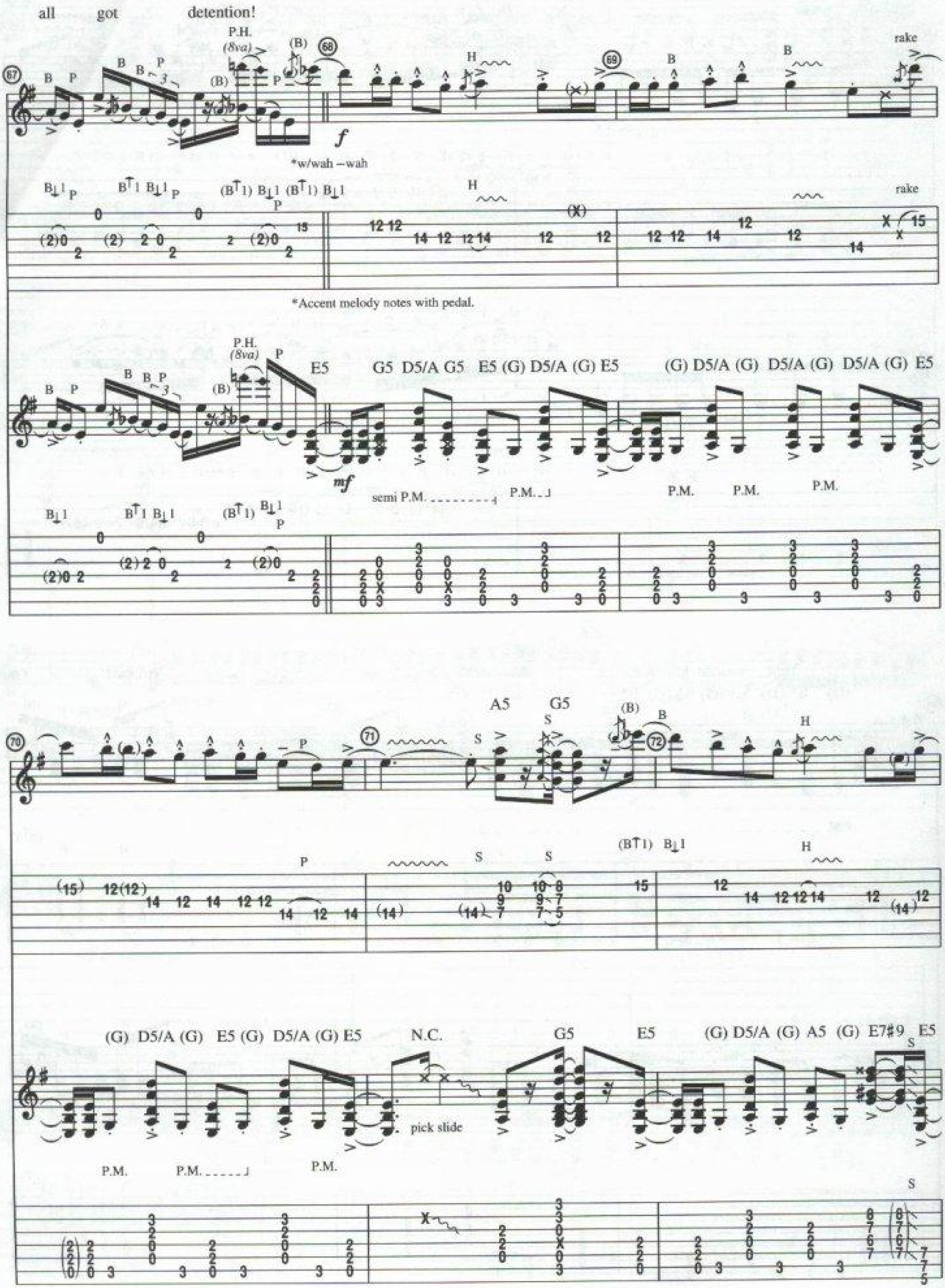

I'll be sit-ting in the back of the room.
wah
We'll have *such* a good - time, so
13 (5)
3 accel
don't you be ner-vous hon-ey.
8va
w/bar
B↓2 B↑2 B↓2 B↑2 B↓2 B↑2 B↓5
18 (18)
It'll re - lax ev - 'ry - bod - y and we'll be
so hap - py.
wah +
S+
15 12 8 7 3
I'm gon-na go now. I'll in - tro -
duce you, o. k.?
S
H
11 19 18 19


Rubato
HEADS UP! Now, you kids you, all of you, calm down. That's good. O.K.? Everyone, in
your seats. That's good. O.K., now, little Stevie Vai is going to play a composition on the
guitar. He wrote it *all* by himself. O.K., Stevie, bring your three friends up,
they can play with you. That Stevie Vai; what a *nice* little boy!
I wrote this song for all my friends. When I grow up I'm gonna be
a famous Rock 'n' Roll guitar player. Love it, eh, he, he, go ahead.
And this is my whammy bar.
A tempo ♩=133
And it's gonna be loud!
Drum fill
Don't you think that's a bit loud? Boys!
Gtr.1
(B)
B
3
S
mf
w/bar
(B 3) B 3 S
f (slow even gliss up ③ while shaking bar
(widen vib. depth poco a poco.)
(0)10 (0) 7

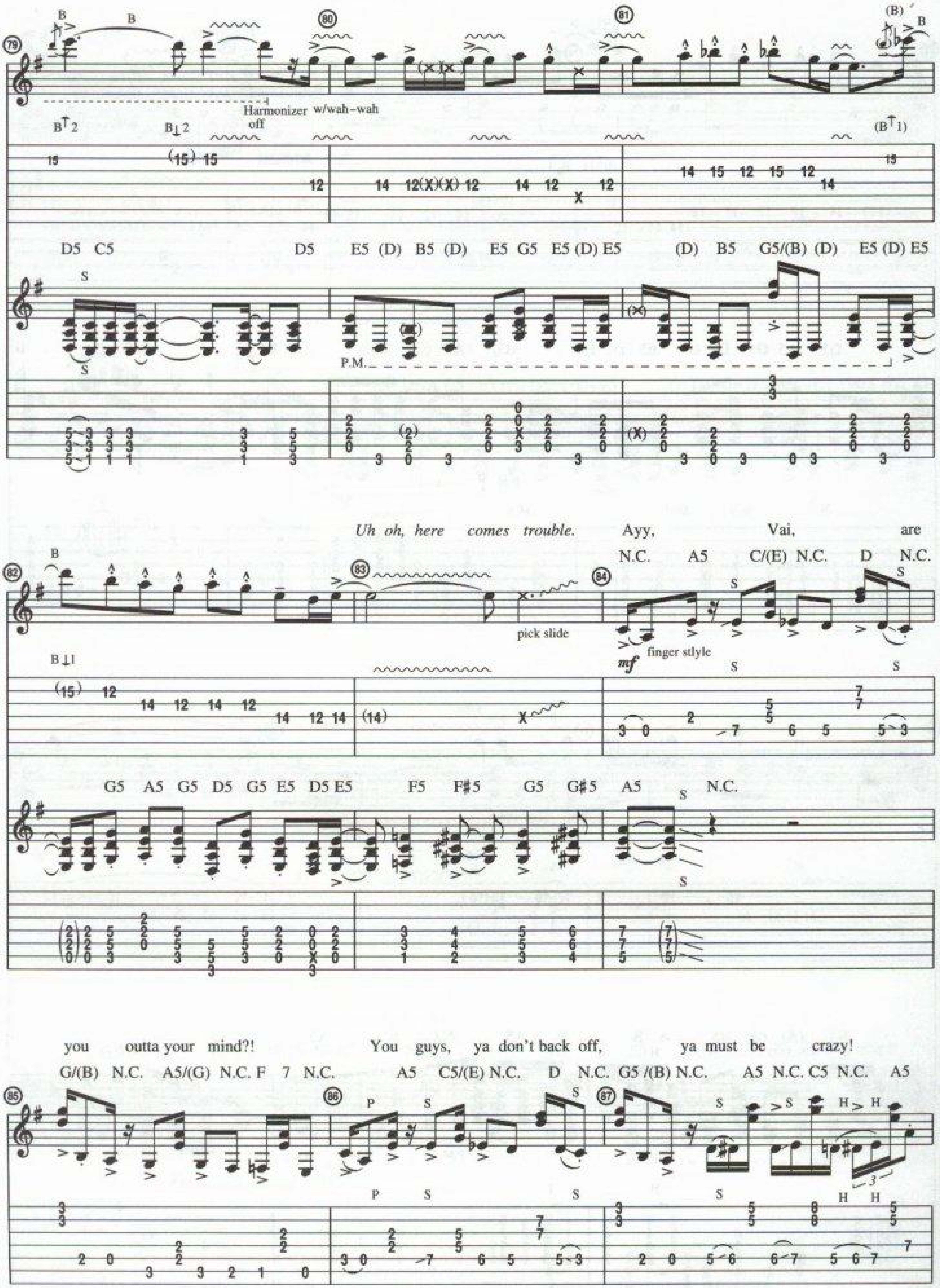

It's getting too loud!
40
41
42
5:4
(7)
Fast Swing ♩ = 133
You're getting out of control, boys, Stevie, now calm
A5 C5/(E) N.C. D N.C. G5/(B) N.C. A5/(G) N.C. F△7 N.C. A5 C5/(E) N.C. D N.C.
43
44
P S S
Fingerstyle w/clean tone
mf
T A B
(Key sig. indicates A Dorian.)
down class, calm down. Mister Vai, you've got to turn it down... What did you say You
G/(B) N.C. A5 N.C. C5 N.C. A5 N.C. A5 C5/(E) N.C. D G5/(B) N.C. A5/G N.C. F△7 N.C.
45
46
47
H H
want me to turn it down? You mean down like... this?
A5 C5/(E) N.C. D N.C.
(E5) N.C.
48
49
50
w/dist.
blubber
7 str. gtr. 2 w/bar
even release
semi P.H.
f
G5/(B) N.C. A5 N.C. C5 N.C. A5
Gtr. 1
P.H.
B

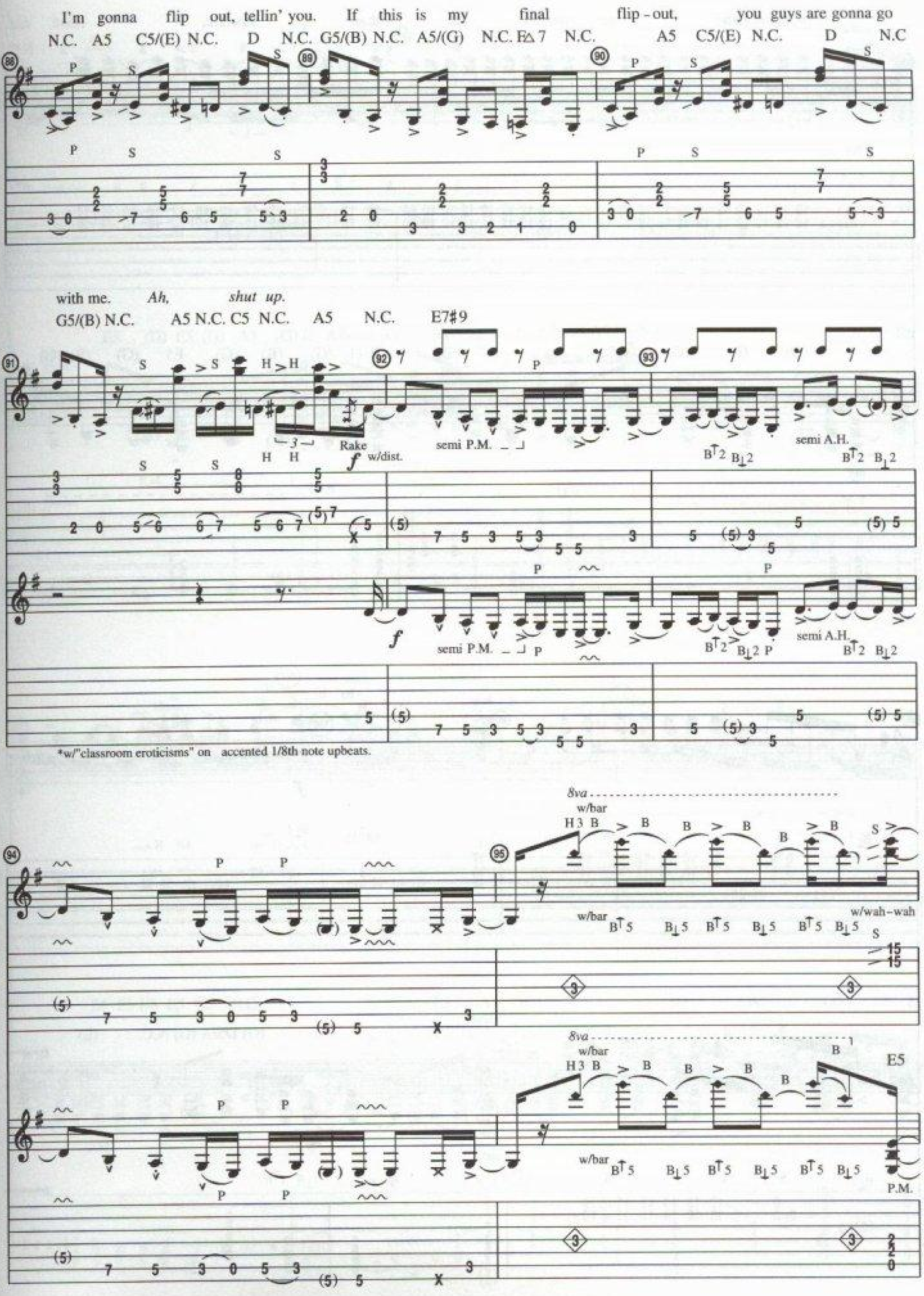

53
54
55
56
57
58
59
60
61
D5
E5
N.C.
B B P
semi A.H.
Rake
semi P.H.
semi P.M.
P.M.
B↑2 B↓2
B↑2B↓2 P
8va
S
wah noise
even gliss
w/bar
B↓12 B↑12
wah noiseeven gliss
loco
semi A.H B 2


62
63
E5
P.M.
64
That sounds like noise
(D) B5 (D) E5 (G) B5 (G) E5
65
Mis-ter Vai
(D) B5 (D) G5
E5
66
and I want it stopped!
You
(B)
P.M.
(B↑1)

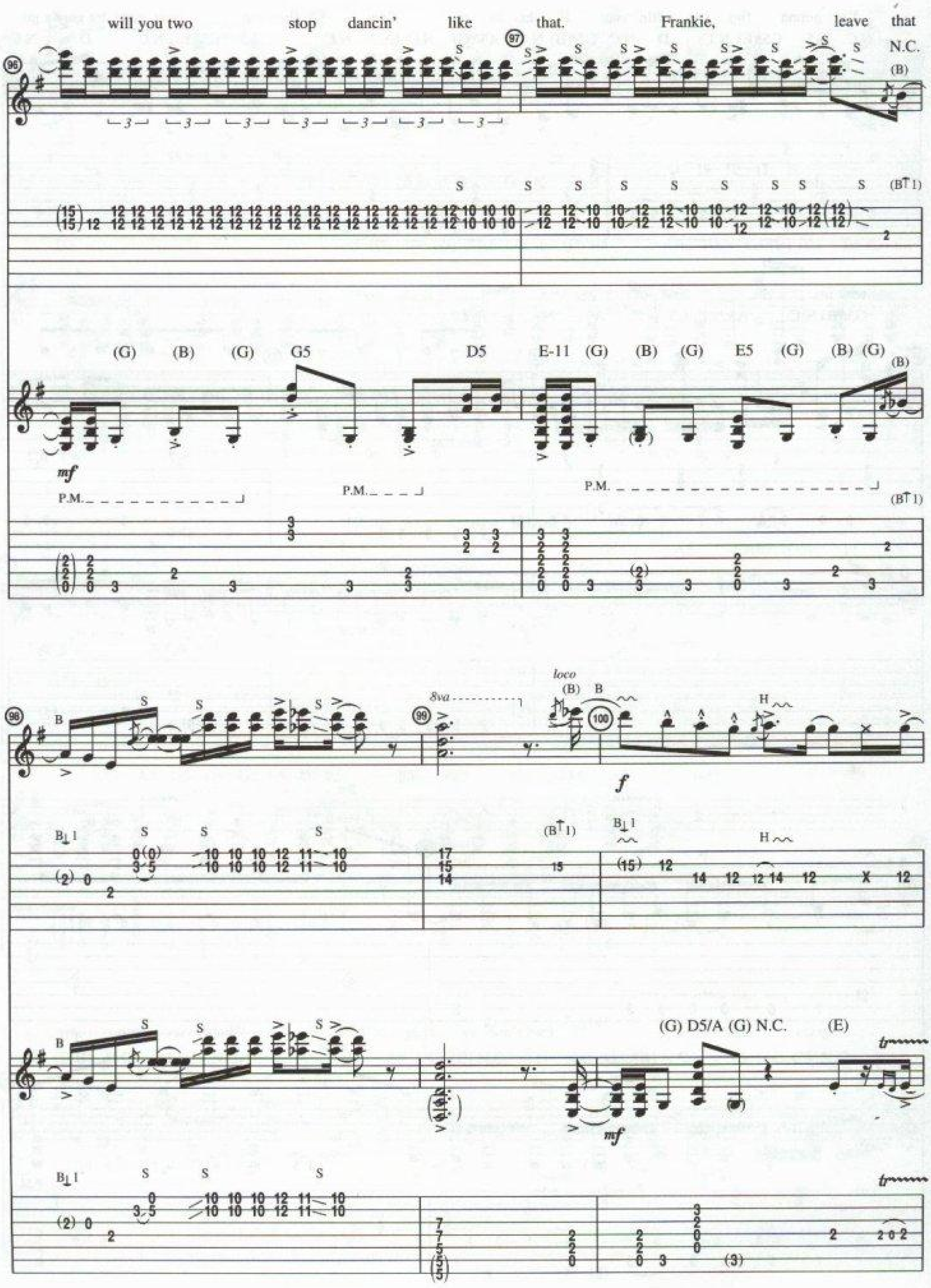

all got detention!
P.H.
(8va)
*w/wah – wah
f
rake
E5
G5 D5/A G5 E5 (G) D5/A (G) E5
(G) D5/A (G) D5/A (G) D5/A (G) E5
mf
semi P.M.
P.M.
A5
G5
N.C.
pick slide
(G) D5/A (G) E5 (G) D5/A (G) E5
G5
E5
(G) D5/A (G) A5 (G) E7♯9 E5

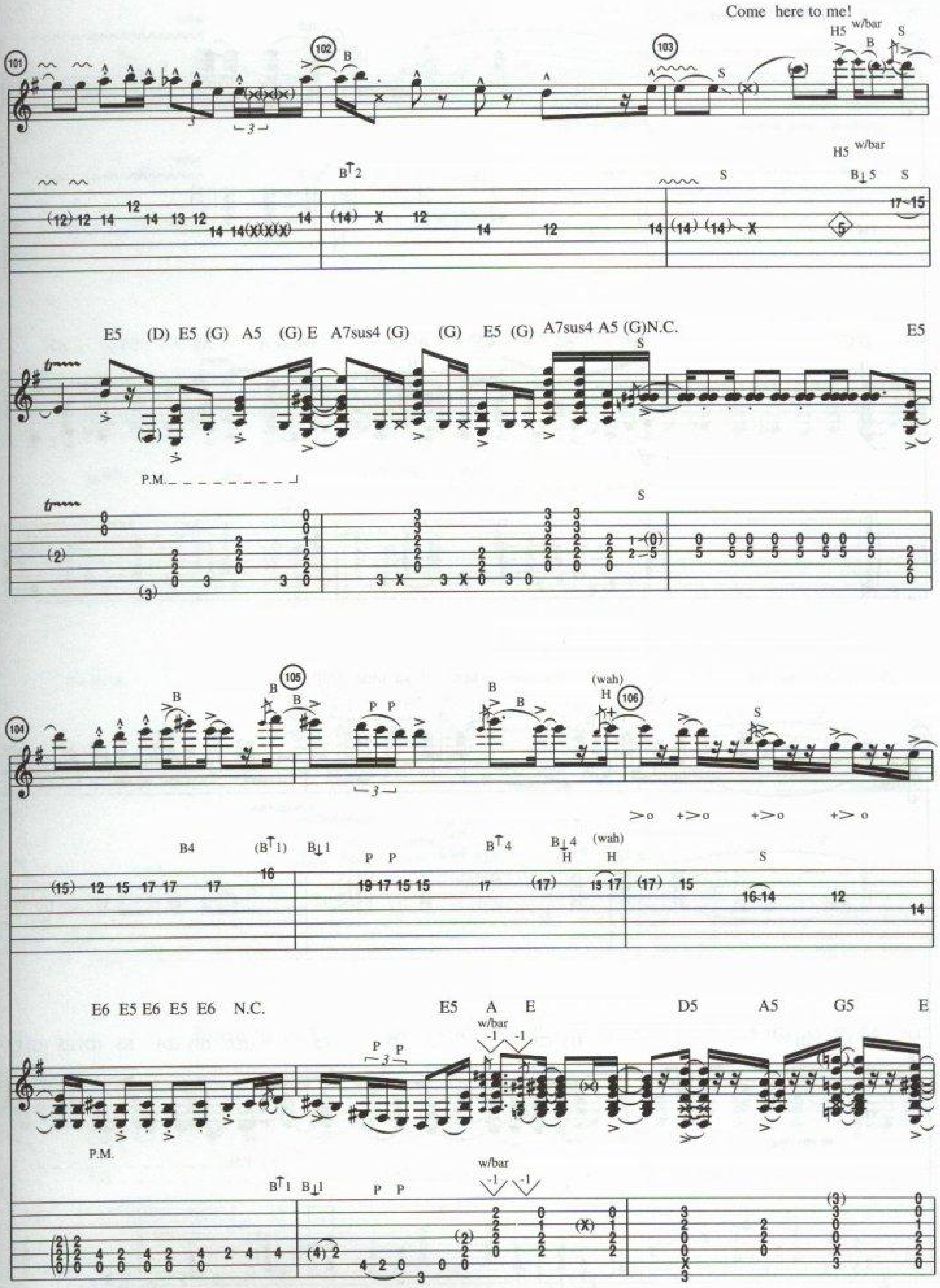
*Accent melody notes with pedal.

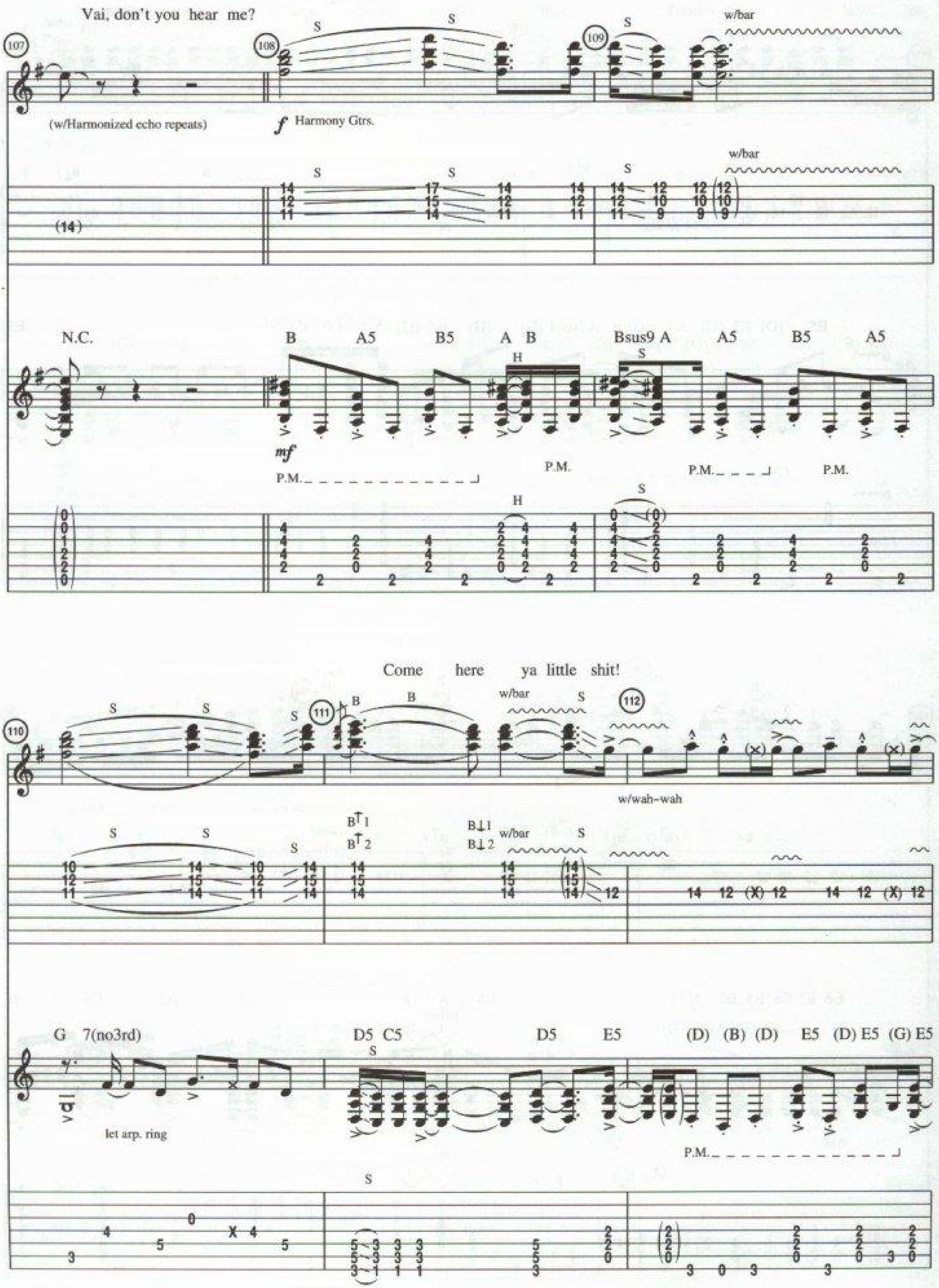

Harmonizer off
w/wah-wah
P.M.
D5 C5 D5 E5 (D) B5 (D) E5 G5 E5 (D) E5 (D) B5 G5/(B) (D) E5 (D) E5
Uh oh, here comes trouble.
Ayy, Vai, are
N.C. A5 C/(E) N.C. D N.C.
pick slide
finger stlyle
mf
G5 A5 G5 D5 G5 E5 D5 E5 F5 F♯5 G5 G♯5 A5 N.C.
you outta your mind?!
G/(B) N.C. A5/(G) N.C. F 7 N.C.
You guys, ya don't back off, ya must be crazy!
A5 C5/(E) N.C. D N.C. G5 /(B) N.C. A5 N.C. C5 N.C. A5

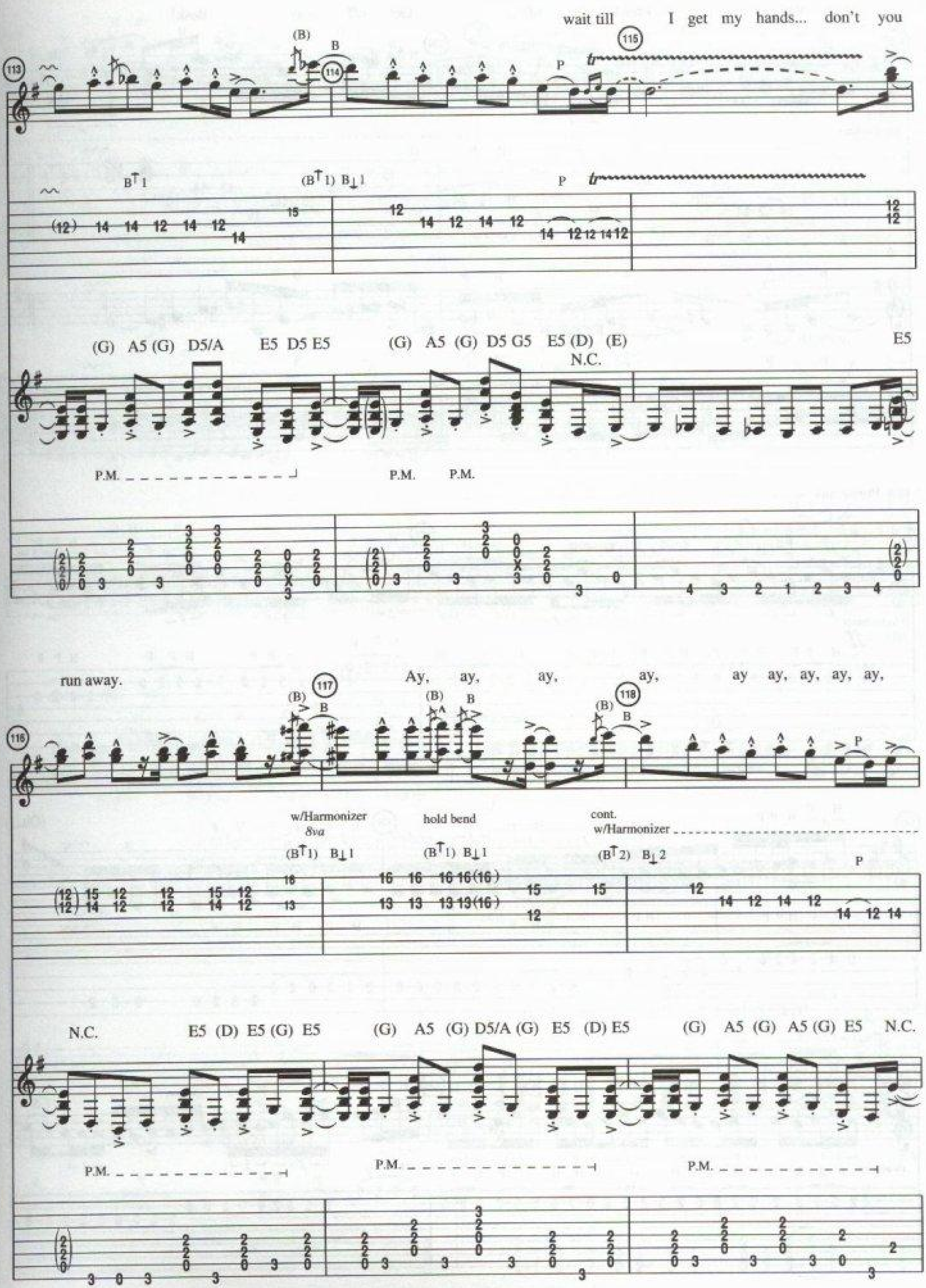

I'm gonna flip out, tellin' you. If this is my final flip-out, you guys are gonna go
N.C. A5 C5/(E) N.C. D N.C. G5/(B) N.C. A5/(G) N.C. F△7 N.C. A5 C5/(E) N.C. D N.C
with me. Ah, shut up.
G5/(B) N.C. A5 N.C. C5 N.C. A5 N.C. E7#9
Rake
w/dist.
semi P.M.
semi A.H.
8va
w/bar
w/wah-wah
E5
P.M.

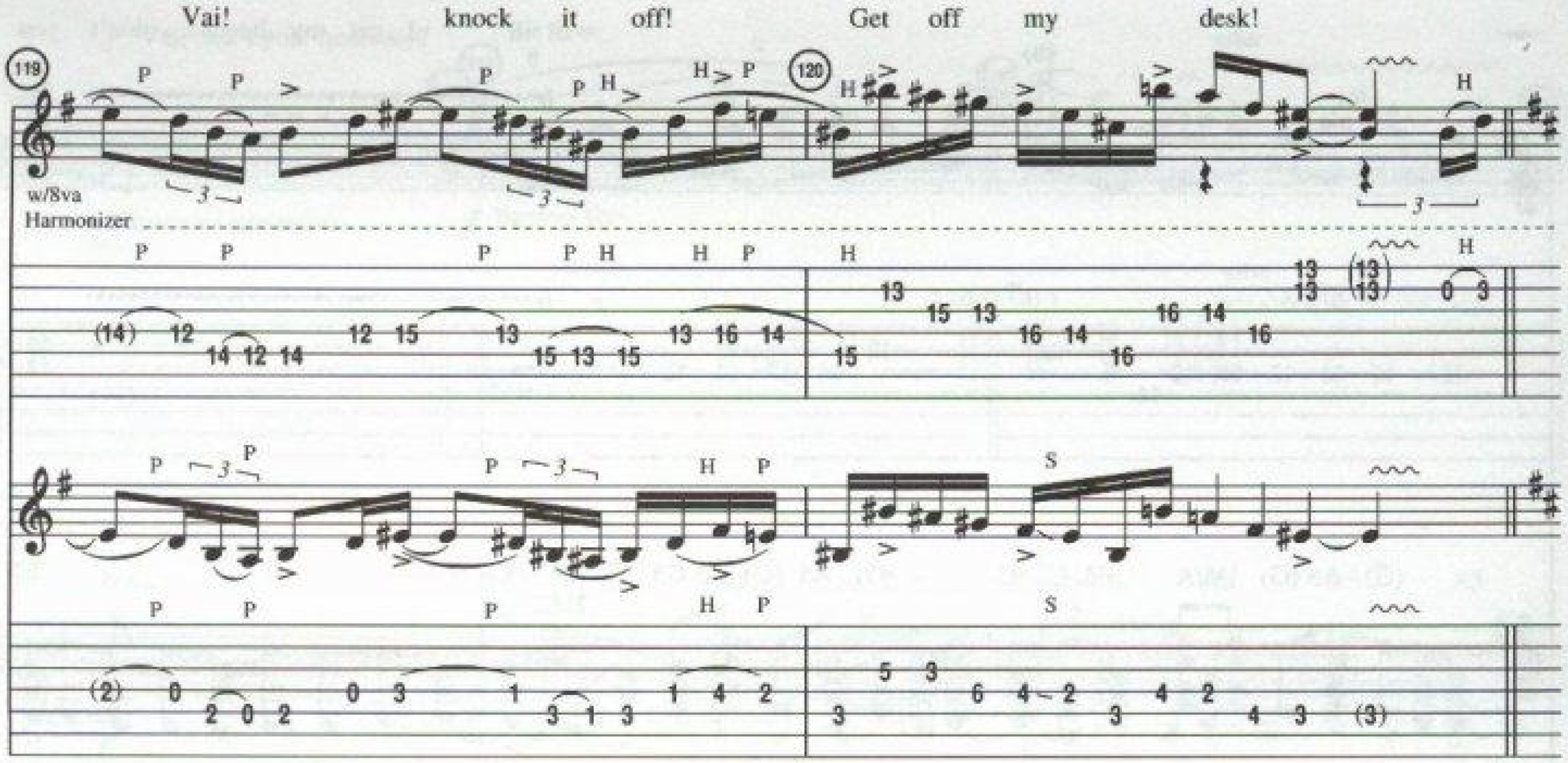
*w/"classroom eroticisms" on accented 1/8th note upbeats.


will you two stop dancin' like that. Frankie, leave that
N.C.
(G) (B) (G) G5 D5 E-11 (G) (B) (G) E5 (G) (B) (G)
mf
P.M.
8va
loco
f
H
(G) D5/A (G) N.C. (E)
mf
tr

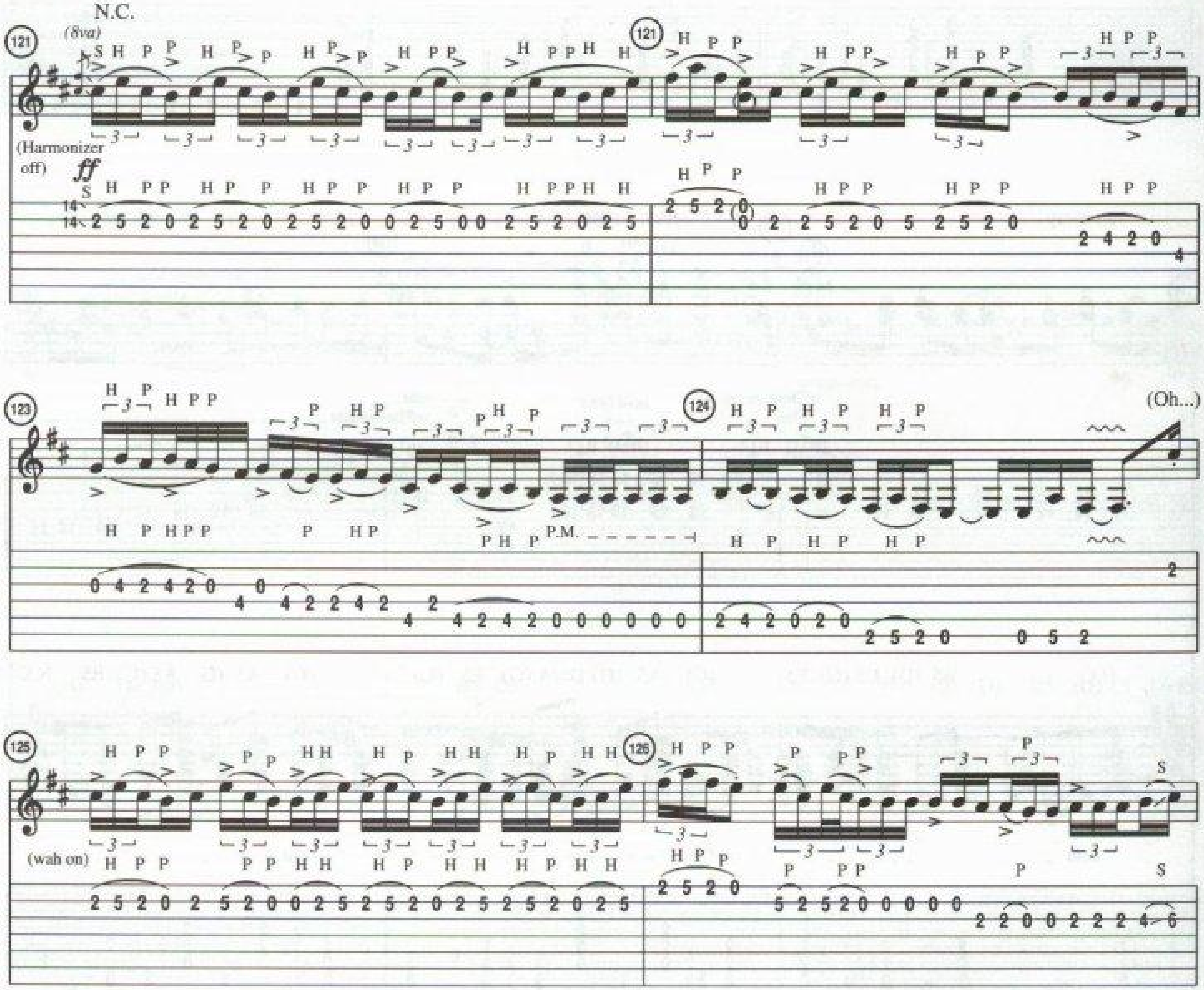

Come here to me!
E5 (D) E5 (G) A5 (G) E A7sus4 (G) (G) E5 (G) A7sus4 A5 (G)N.C. E5
P.M.
E6 E5 E6 E5 E6 N.C. E5 A E D5 A5 G5 E
w/bar
(wah)
P.M.

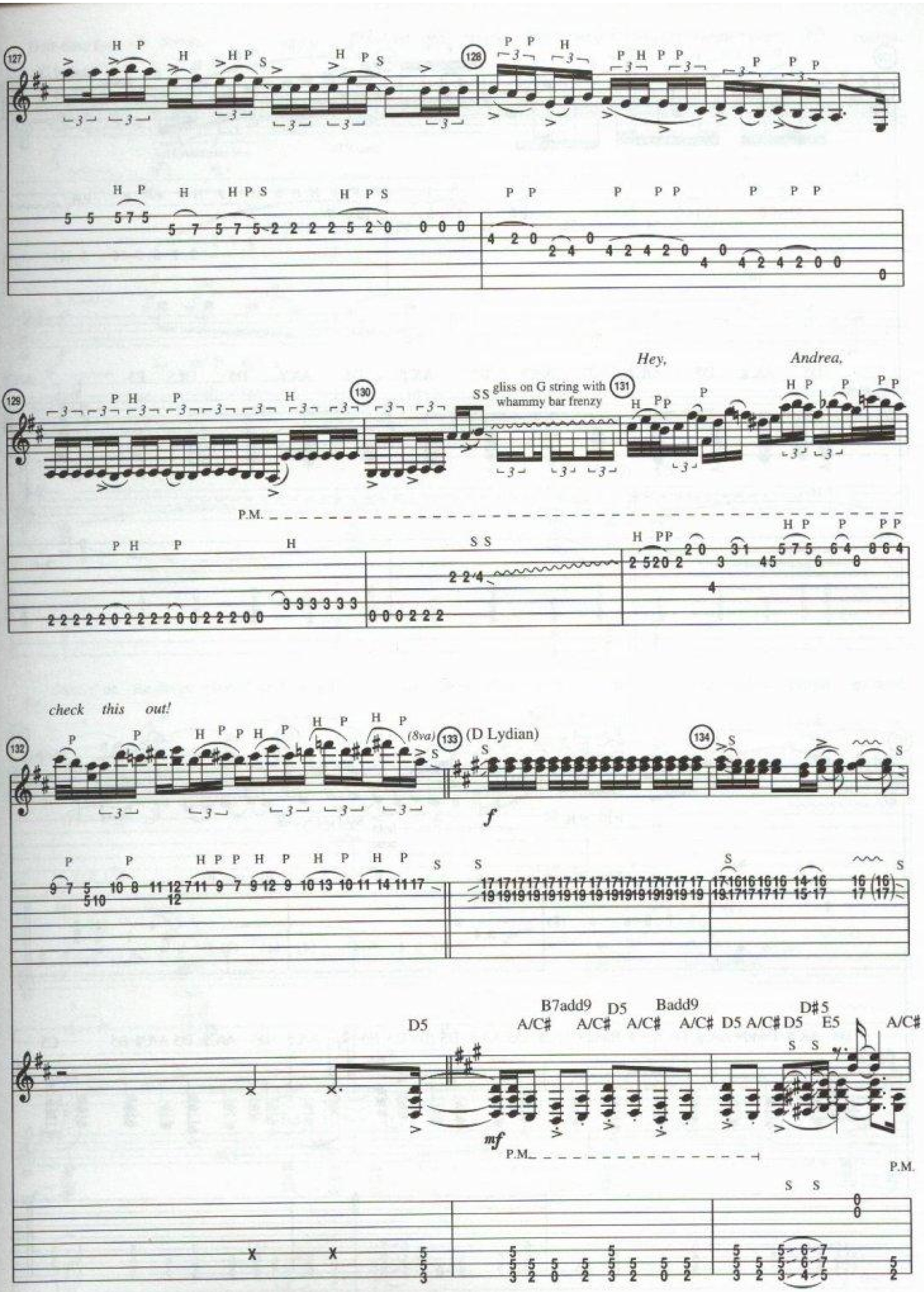

Vai, don't you hear me?
(w/Harmonized echo repeats)
f Harmony Gtrs.
S
w/bar
(14)
N.C.
B A5 B5 A B Bsus9 A A5 B5 A5
H
mf
P.M.
Come here ya little shit!
B B
B↑1
B↑2
B↓1
B↓2
w/bar
w/wah-wah
G 7(no3rd)
let arp. ring
D5 C5 D5 E5 (D) (B) (D) E5 (D) E5 (G) E5
P.M.

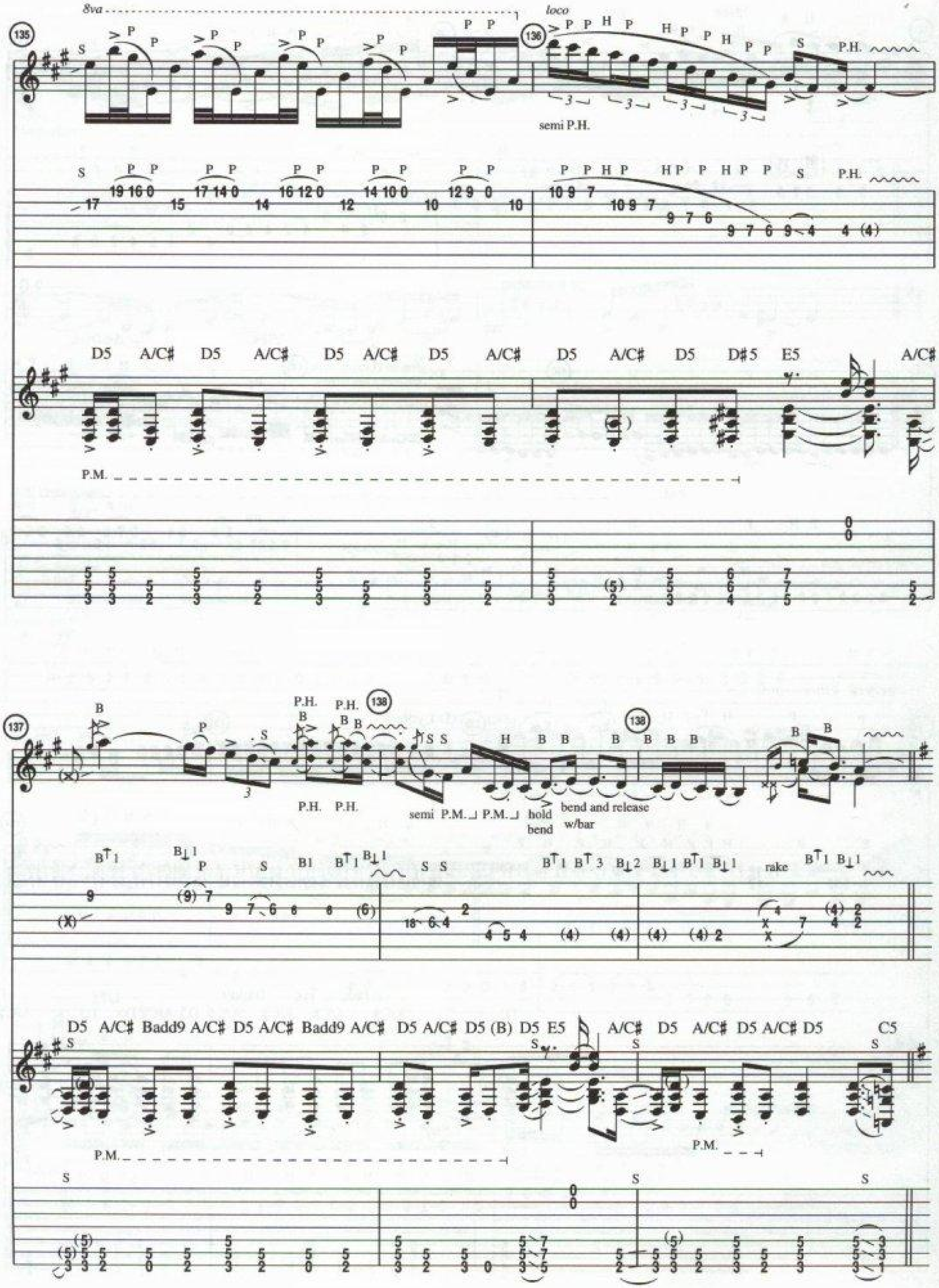

wait till I get my hands... don't you
113
114
115
(B) B
P
tr
(B↑1)
(B↑ 1) B↓1
(G) A5 (G) D5/A E5 D5 E5
(G) A5 (G) D5 G5 E5 (D) (E)
N.C.
E5
P.M.
P.M. P.M.
run away. Ay, ay, ay, ay, ay ay, ay, ay, ay,
116
117
118
w/Harmonizer 8va
hold bend
cont. w/Harmonizer
(B↑1) B↓1
(B↑1) B↓1
(B↑2) B↓2
N.C. E5 (D) E5 (G) E5
(G) A5 (G) D5/A (G) E5 (D) E5
(G) A5 (G) A5 (G) E5 N.C.
P.M.
P.M.
P.M.

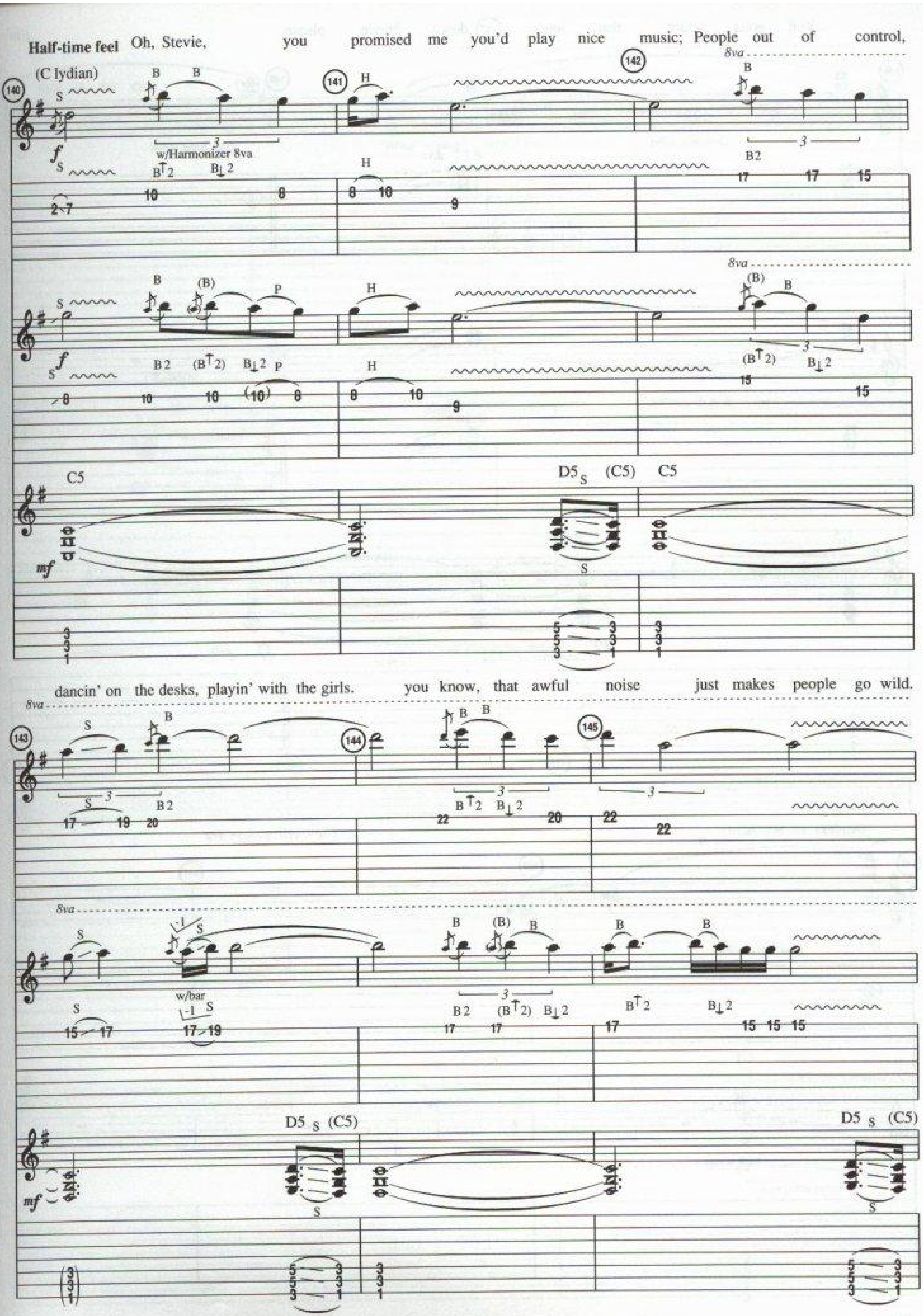

Vai! knock it off! Get off my desk!
119
120
w/8va Harmonizer

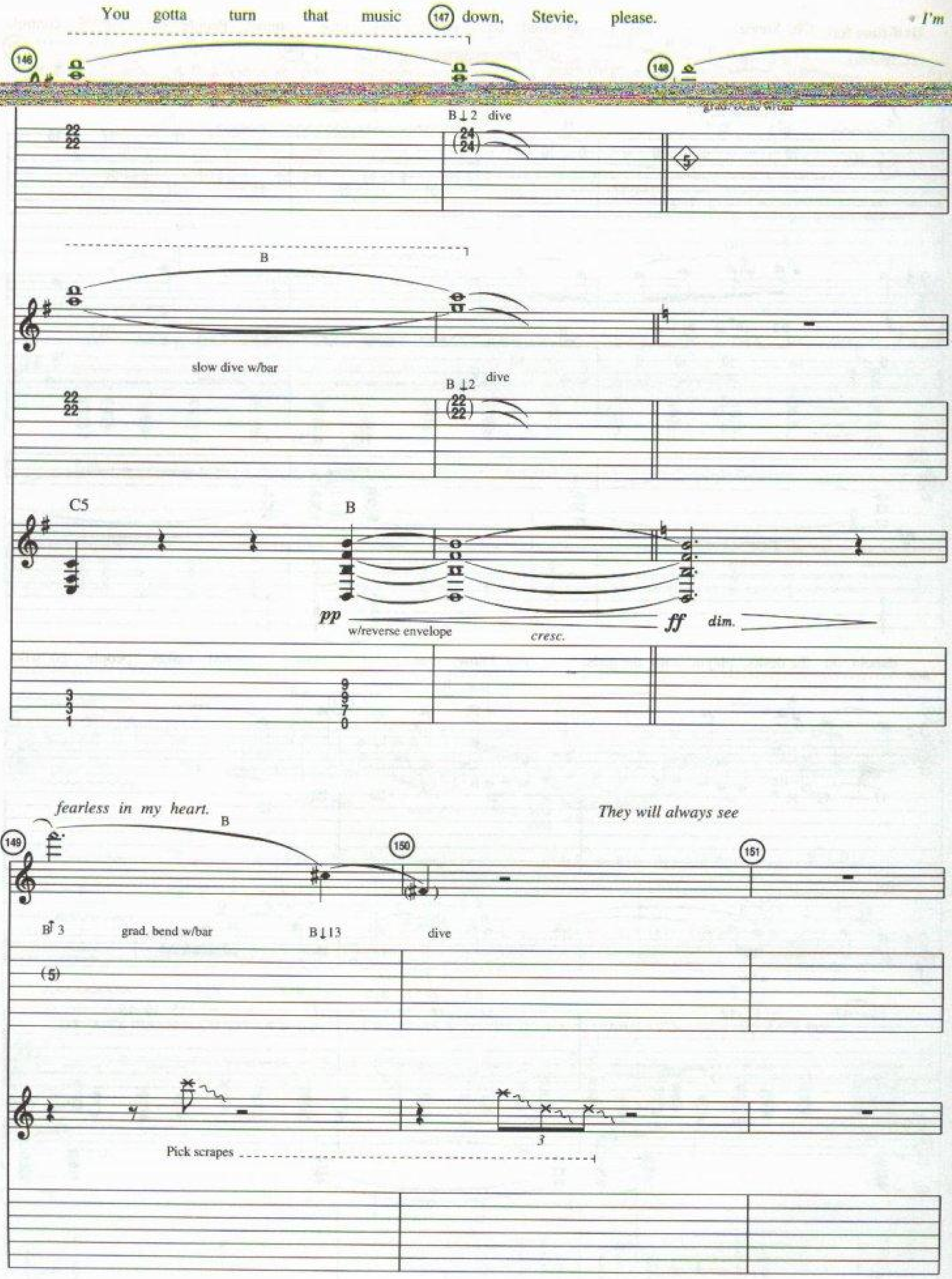
(F# Phrygian)

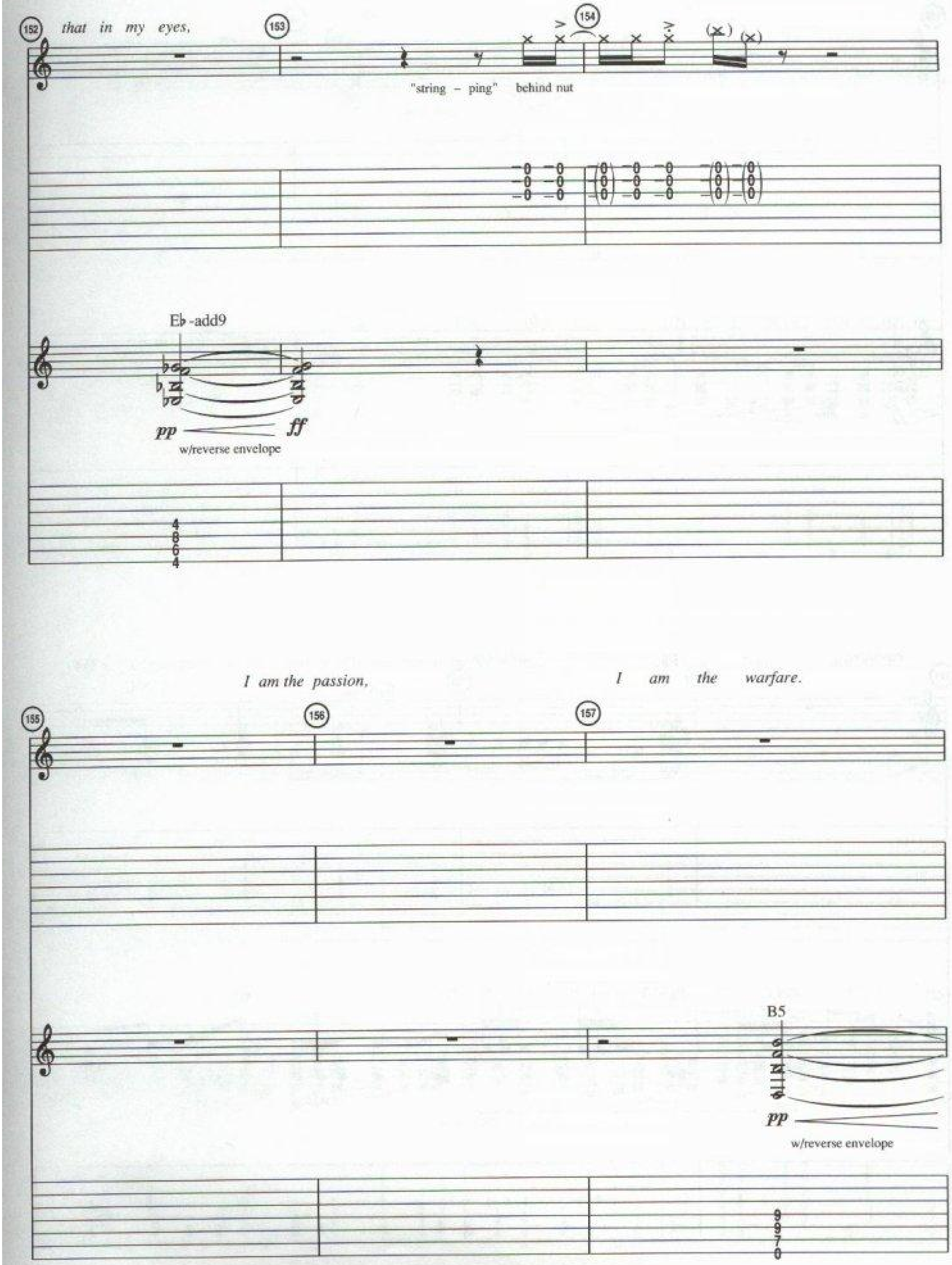

N.C.
121
(8va)
(Harmonizer off)
ff
121
123
P.M.
124
(Oh...)
125
(wah on)
126

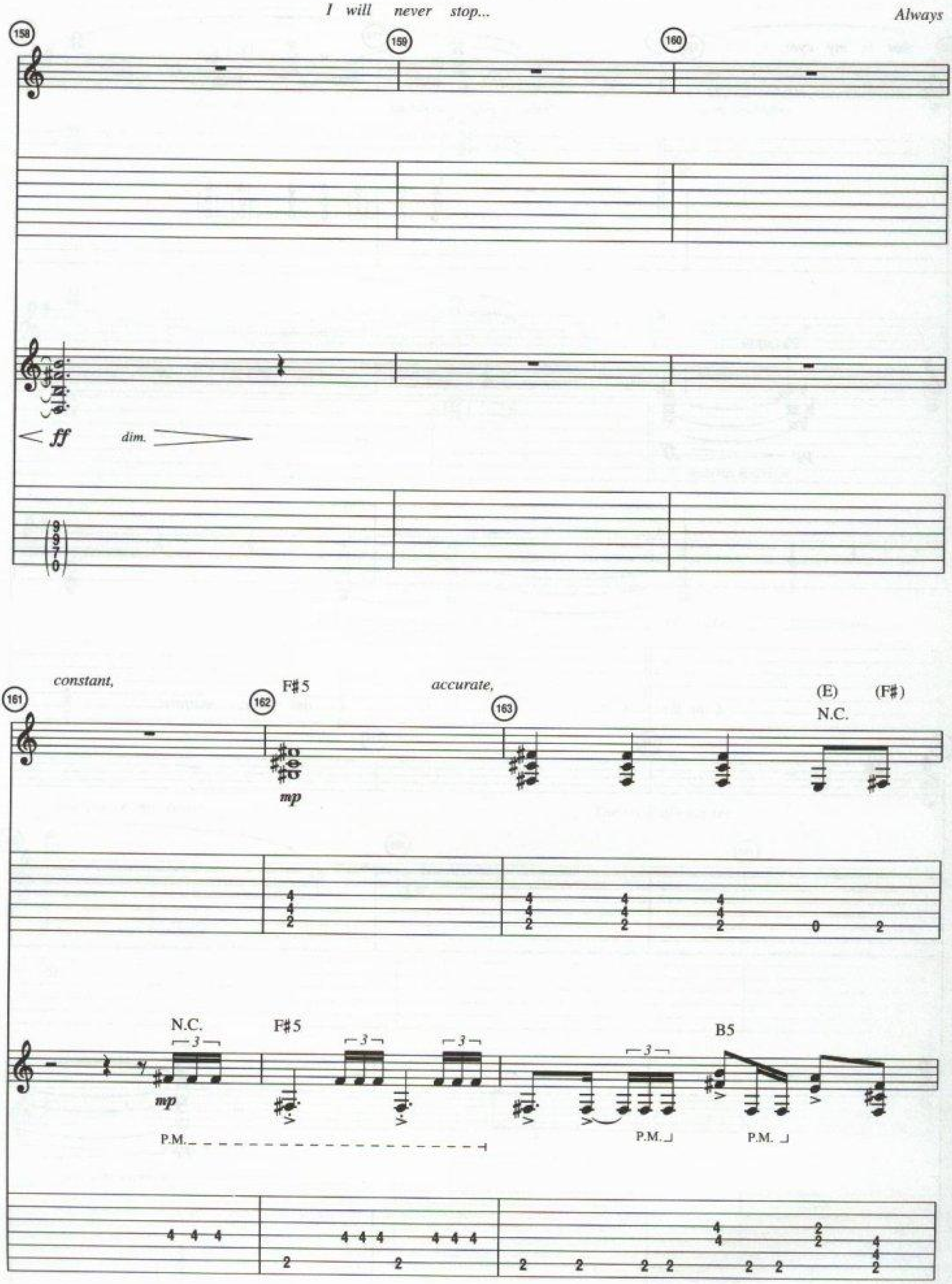

127
128
129
130
gliss on G string with whammy bar frenzy
131
Hey,
Andrea,
P.M.
check this out!
132
(8va)
133
(D Lydian)
f
134
D5
B7add9
A/C♯
D5
A/C♯
Badd9
A/C♯
A/C♯
D5 A/C♯ D5
D♯5
E5
A/C♯
mf
P.M.
P.M.

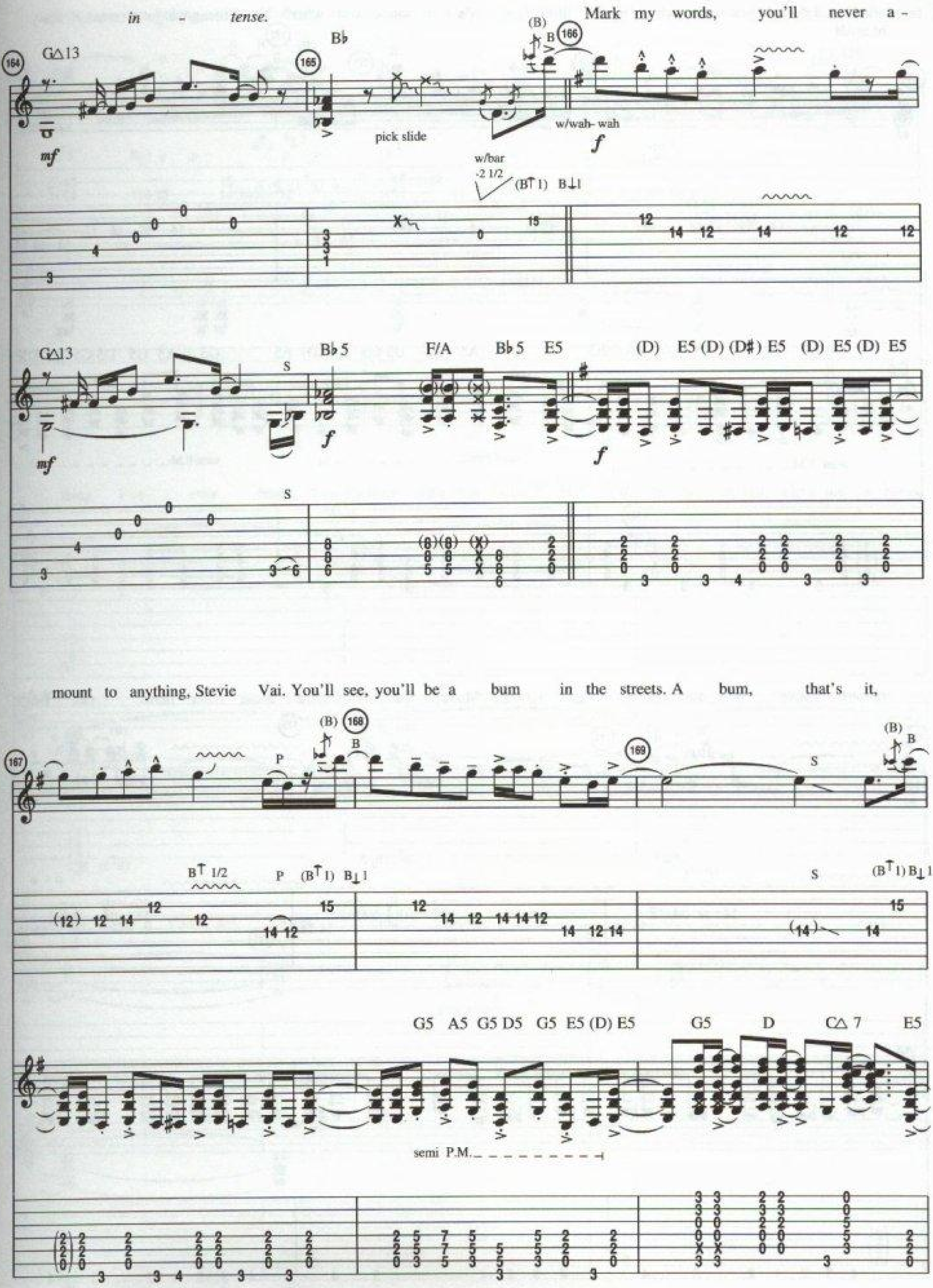

8va
loco
135
136
137
138
semi P.H.
P.H.
D5 A/C# D5 A/C# D5 A/C# D5 A/C# D5 A/C# D5 D#5 E5 A/C#
P.M.
semi P.M.
P.M.
hold bend
bend and release w/bar
rake
D5 A/C# Badd9 A/C# D5 A/C# Badd9 A/C# D5 A/C# D5 (B) D5 E5 A/C# D5 A/C# D5 A/C# D5 C5

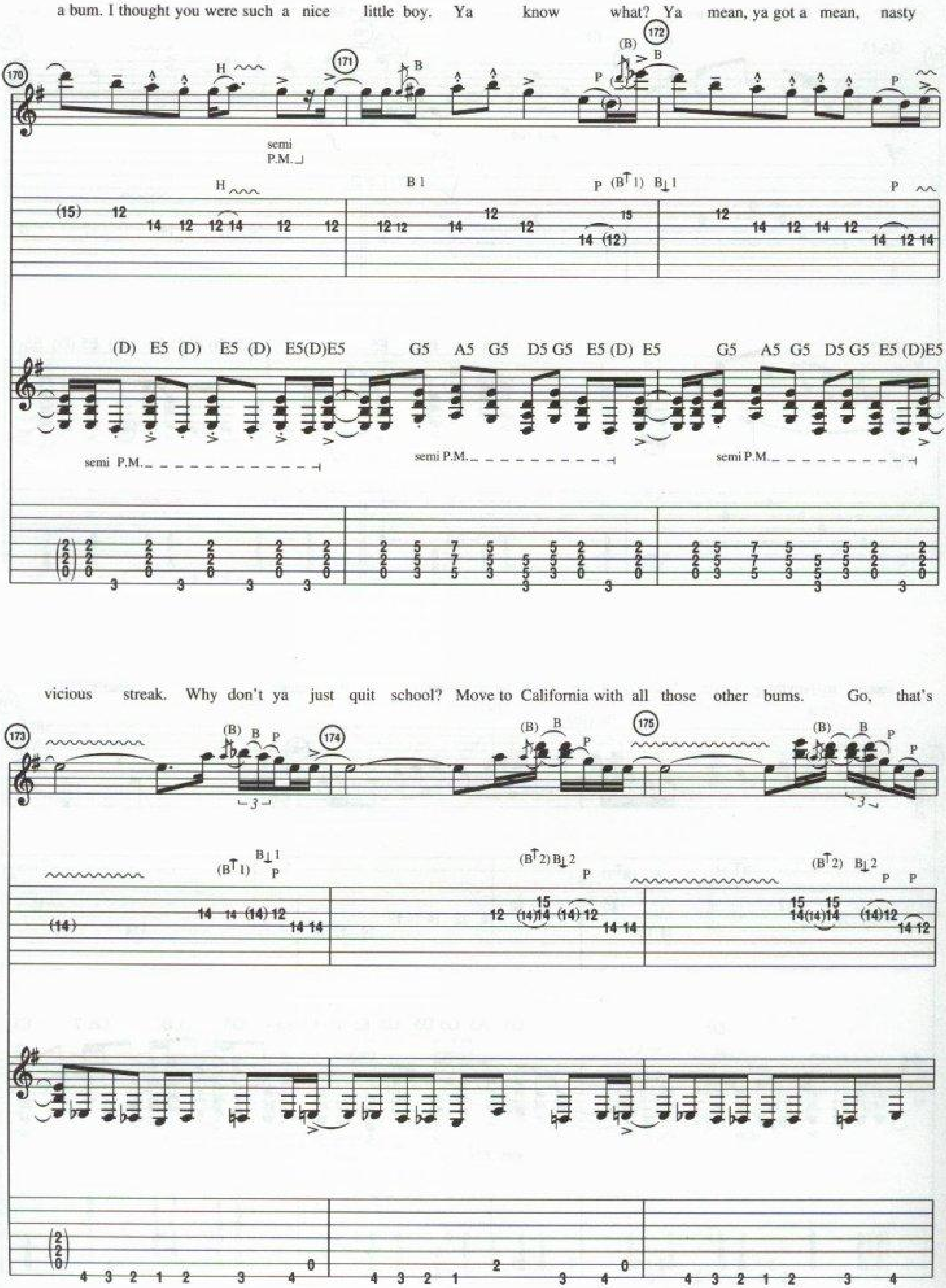

Half-time feel
Oh, Stevie, you promised me you'd play nice music; People out of control,
(C lydian)
140
141
142
w/Harmonizer 8va
8va
C5
D5 (C5) C5
dancin' on the desks, playin' with the girls. you know, that awful noise just makes people go wild.
143
144
145
w/bar
D5 (C5)
D5 (C5)

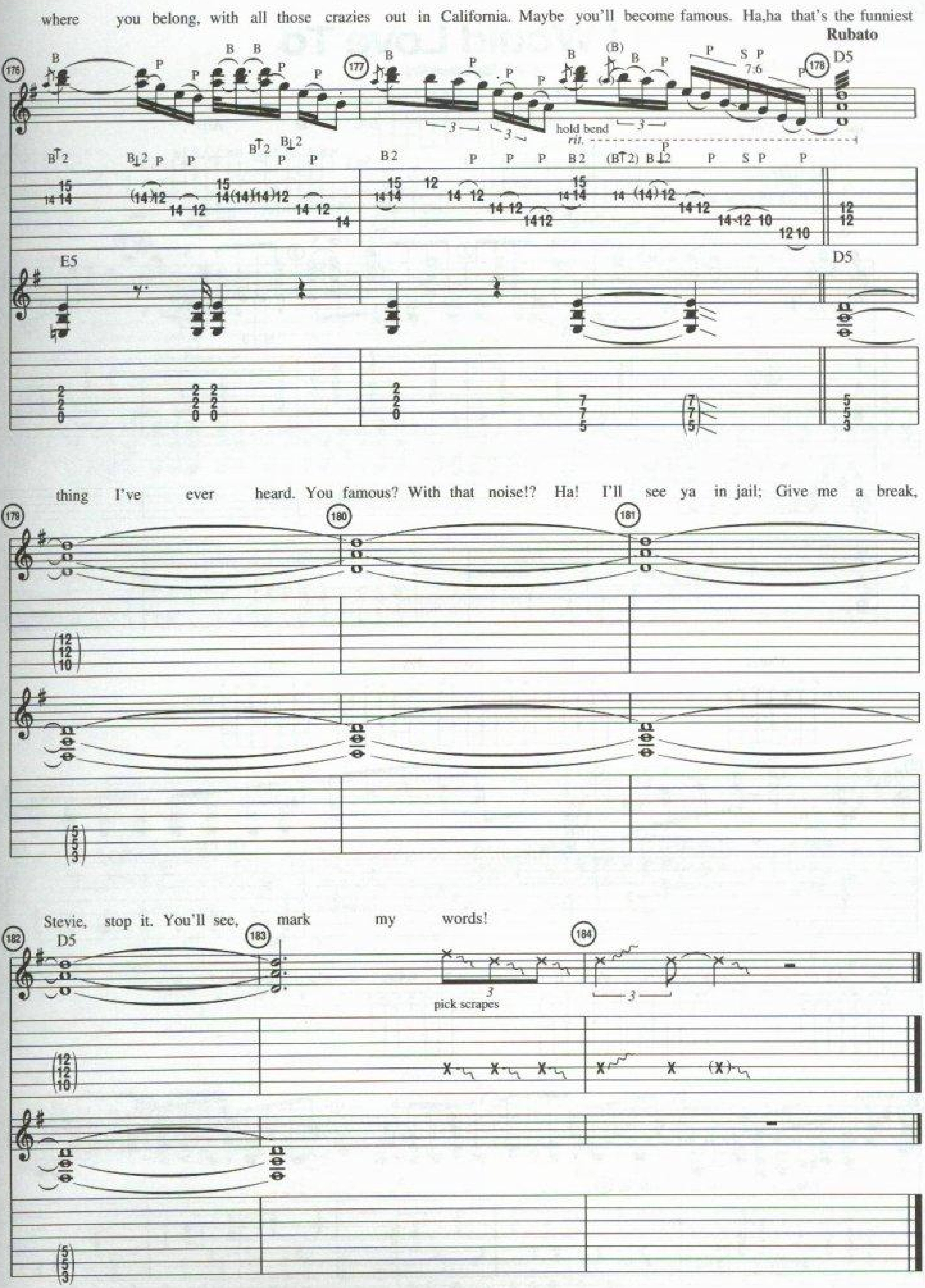

You gotta turn that music (147) down, Stevie, please.
* I'm
(146)
(148)
B↓2 dive
22
22
24
24
5
B
slow dive w/bar
B↓2 dive
22
22
C5
B
pp
w/reverse envelope
cresc.
ff
dim.
3
3
1
9
9
7
0
fearless in my heart.
They will always see
(149)
B
(150)
(151)
B↑3
grad. bend w/bar
B↓13
dive
(5)
Pick scrapes
3


152
that in my eyes,
153
154
"string – ping" behind nut
E♭-add9
pp
ff
w/reverse envelope
155
I am the passion,
156
157
I am the warfare.
B5
pp
w/reverse envelope


I will never stop...
Always
158
159
160
ff
dim.
constant,
161
F#5
162
mp
accurate,
163
(E)
(F#)
N.C.
N.C.
F#5
B5
mp
P.M.
P.M.
P.M.


in - tense.
Mark my words, you'll never a -
G∆13
B♭
mf
pick slide
w/bar -2 1/2
(B↑1) B↓1
w/wah- wah
f
G∆13
B♭5
F/A
B♭5
E5
(D) E5 (D) (D♯) E5 (D) E5 (D) E5
S
mount to anything, Stevie Vai. You'll see, you'll be a bum in the streets. A bum, that's it,
B↑ 1/2
P
(B↑1) B↓1
S
(B↑1) B↓1
G5 A5 G5 D5 G5 E5 (D) E5
G5 D C∆7 E5
semi P.M.
164
165
166
167
168
169


a bum. I thought you were such a nice little boy. Ya know what? Ya mean, ya got a mean, nasty
170
171
172
semi P.M.
H
B 1
P (B 1) B 1
P
(D) E5 (D) E5 (D) E5(D)E5 G5 A5 G5 D5 G5 E5 (D) E5 G5 A5 G5 D5 G5 E5 (D)E5
semi P.M.
semi P.M.
semi P.M.
vicious streak. Why don't ya just quit school? Move to California with all those other bums. Go, that's
173
174
175
(B) B P
(B 1) B 1 P
(B) B P
(B 2) B 2 P
(B) B P P
(B 2) B 2 P P


where you belong, with all those crazies out in California. Maybe you'll become famous. Ha,ha that's the funniest
Rubato
D5
E5
hold bend
rit.
thing I've ever heard. You famous? With that noise!? Ha! I'll see ya in jail; Give me a break,
Stevie, stop it. You'll see, mark my words!
pick scrapes

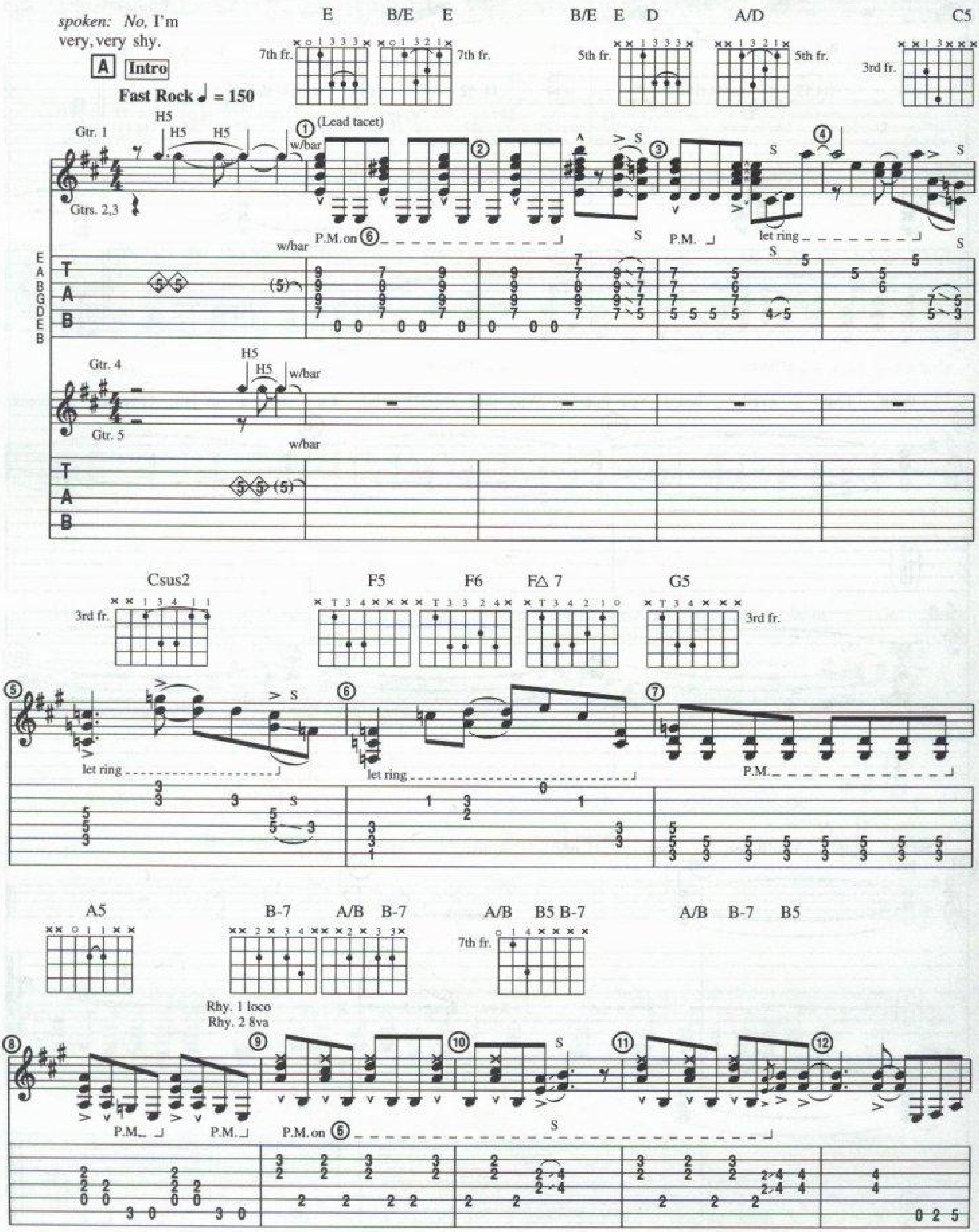
I Would Love To

By Steve Vai

spoken: No, I'm very, very shy.

A **Intro**

Fast Rock ♩ = 150


E
B/E
E
B/E
E
D
A/D
C5
7th fr.
7th fr.
5th fr.
5th fr.
3rd fr.
Gtr. 1
Gtrs. 2,3
H5
w/bar
(Lead tacet)
P.M. on ⑥
let ring
P.M.
Gtr. 4
Gtr. 5
Csus2
F5
F6
F△ 7
G5
3rd fr.
3rd fr.
A5
B-7
A/B
B-7
A/B
B5 B-7
A/B
B-7
B5
7th fr.
Rhy. 1 loco
Rhy. 2 8va
T
A
B
E
A
D
G
B
E

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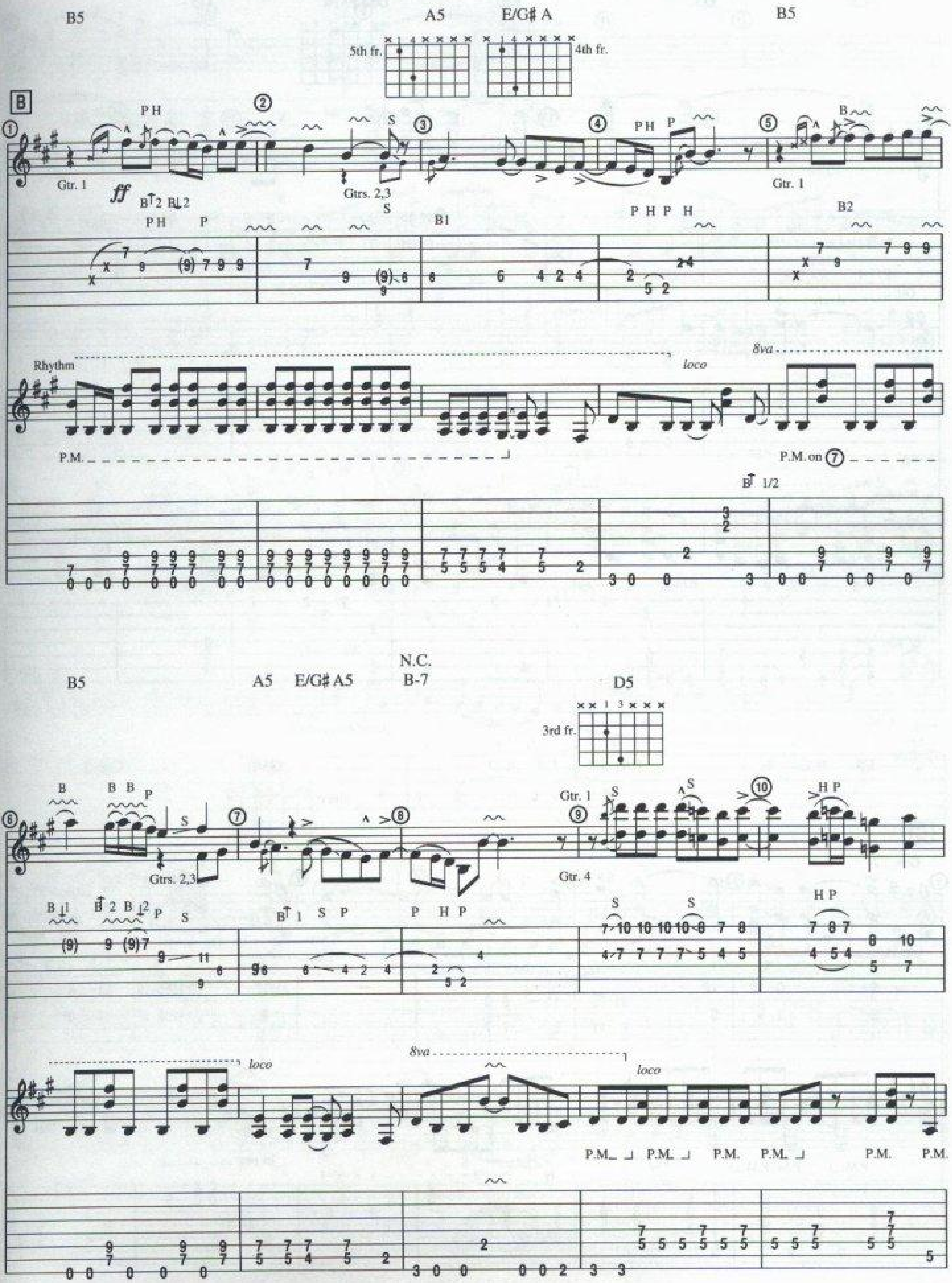
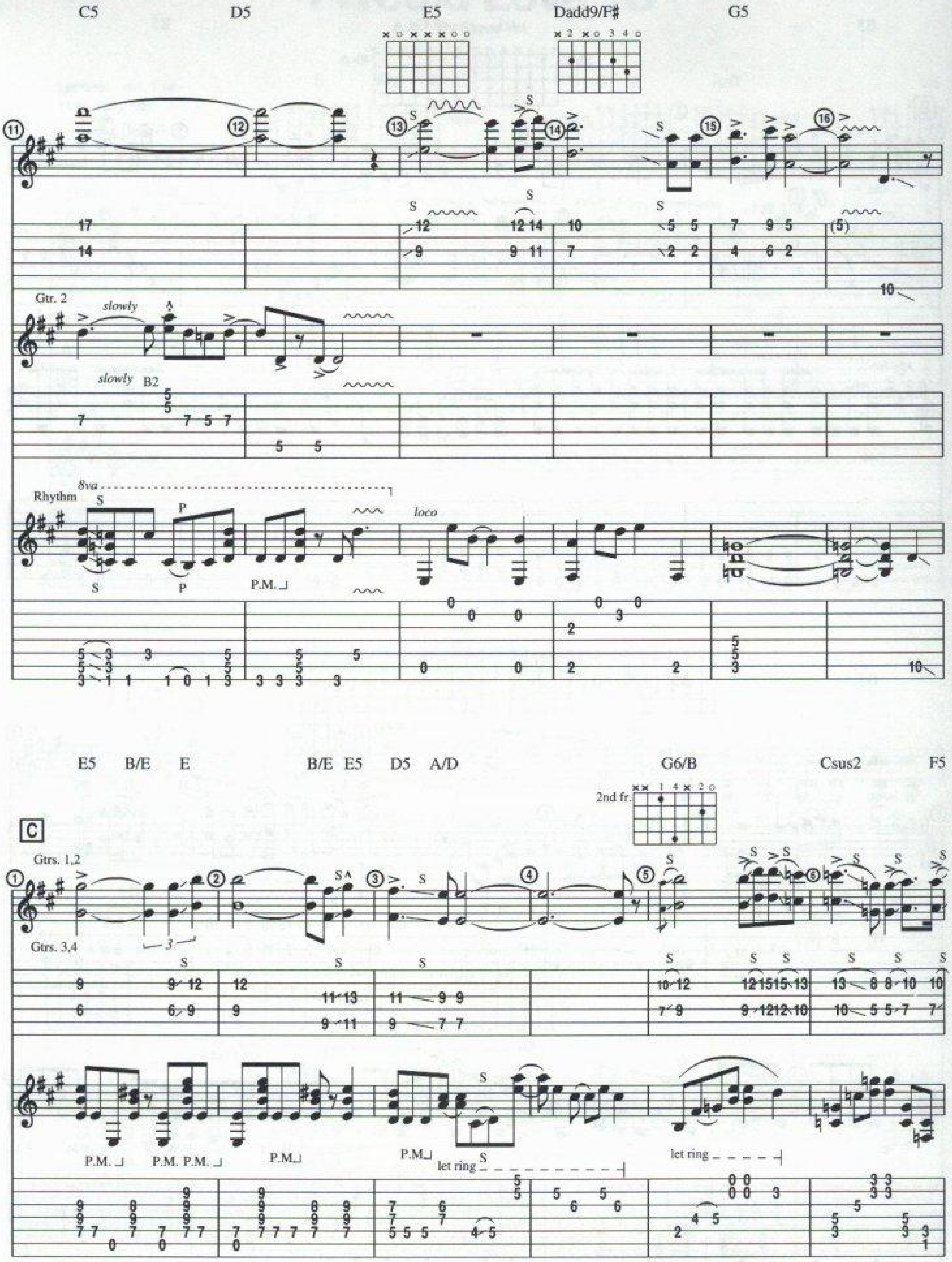
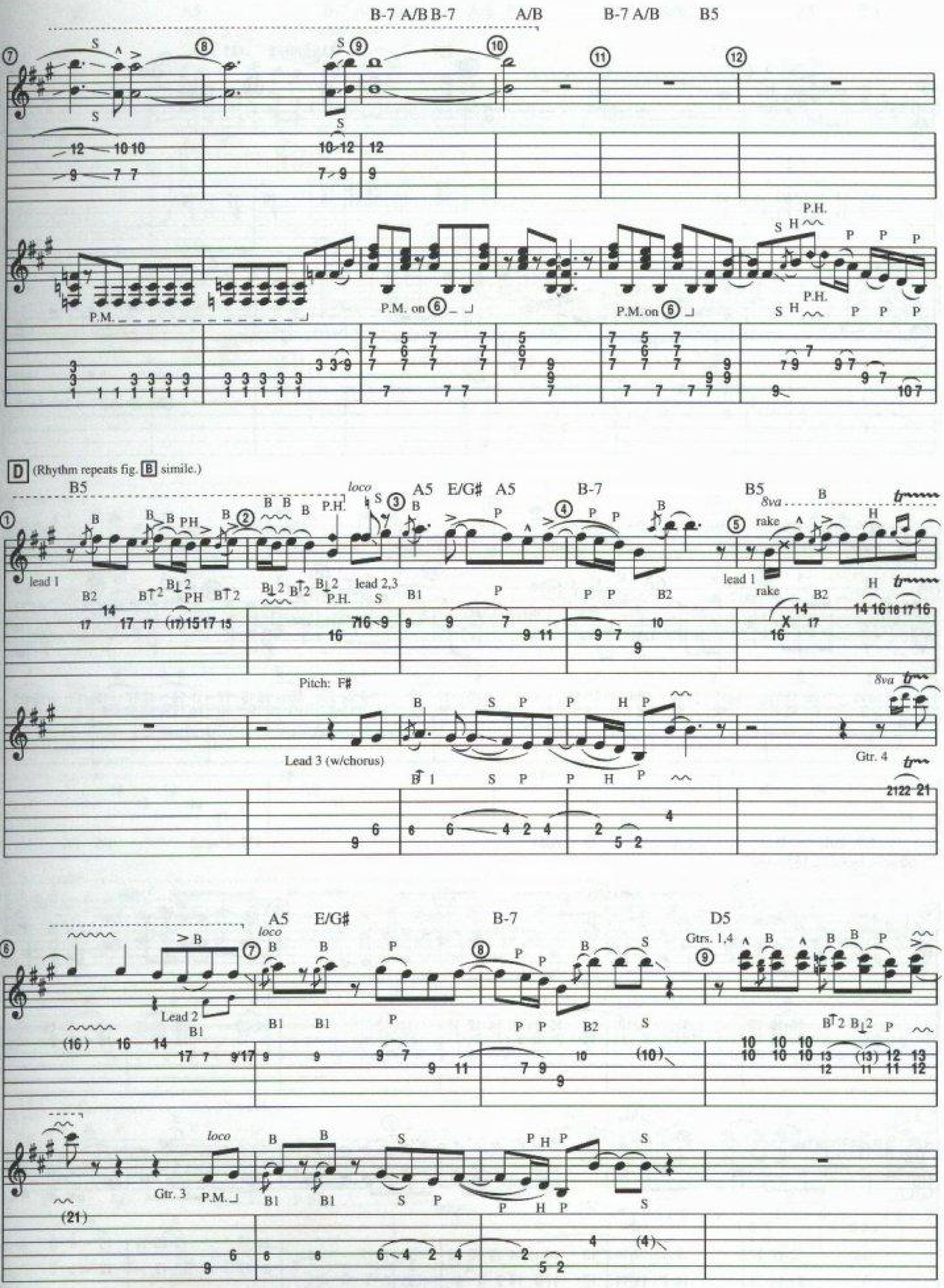
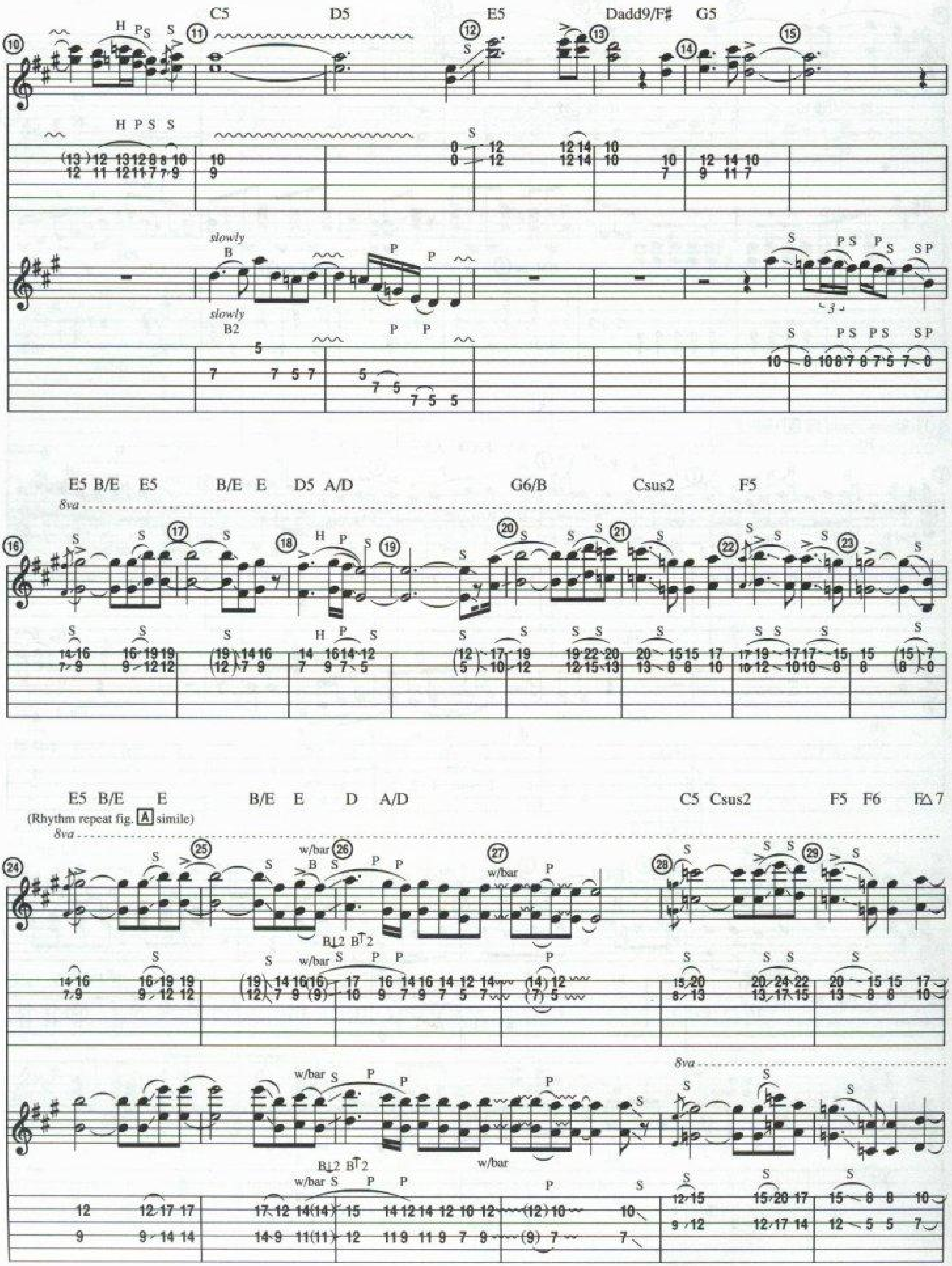
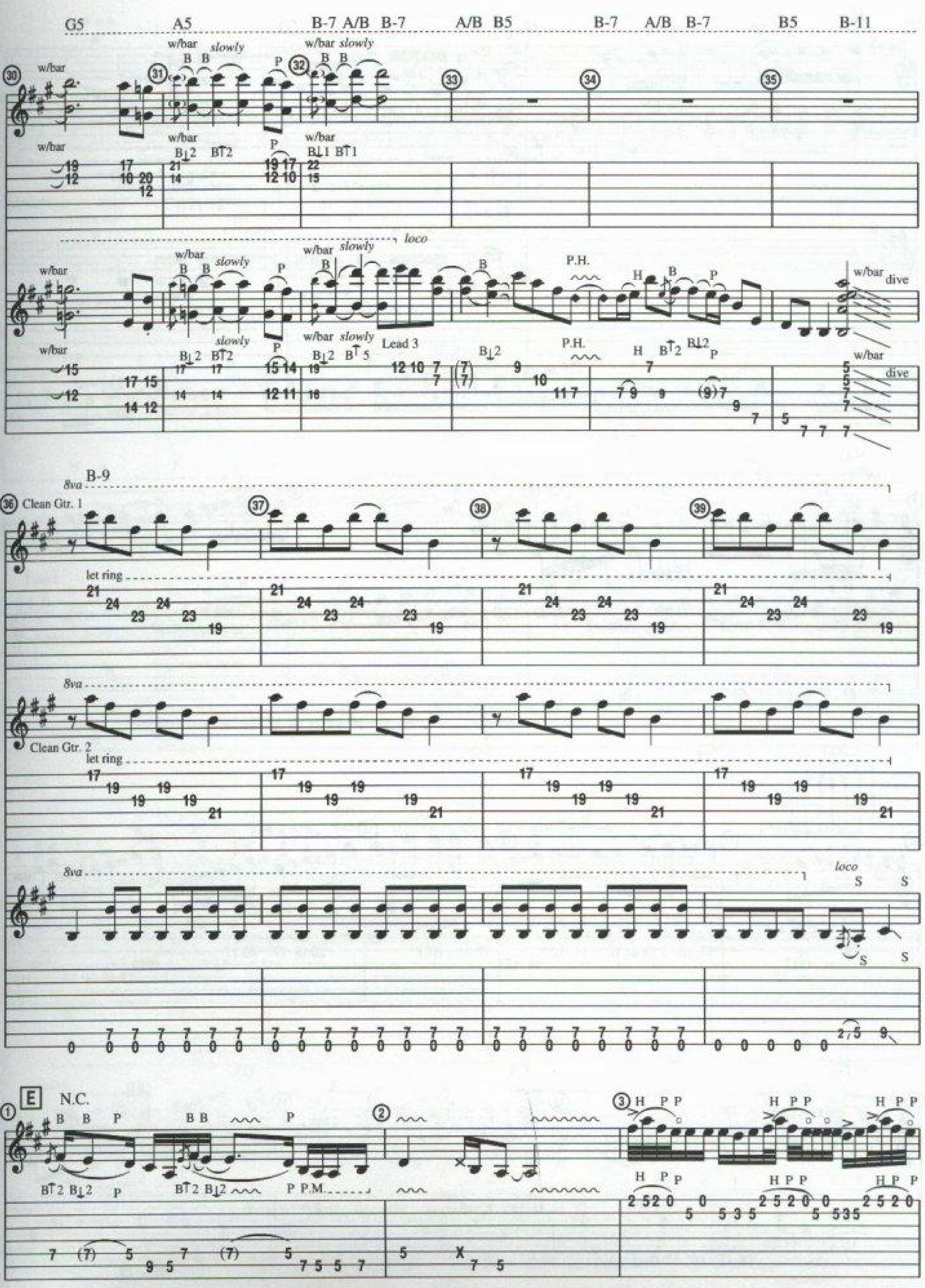
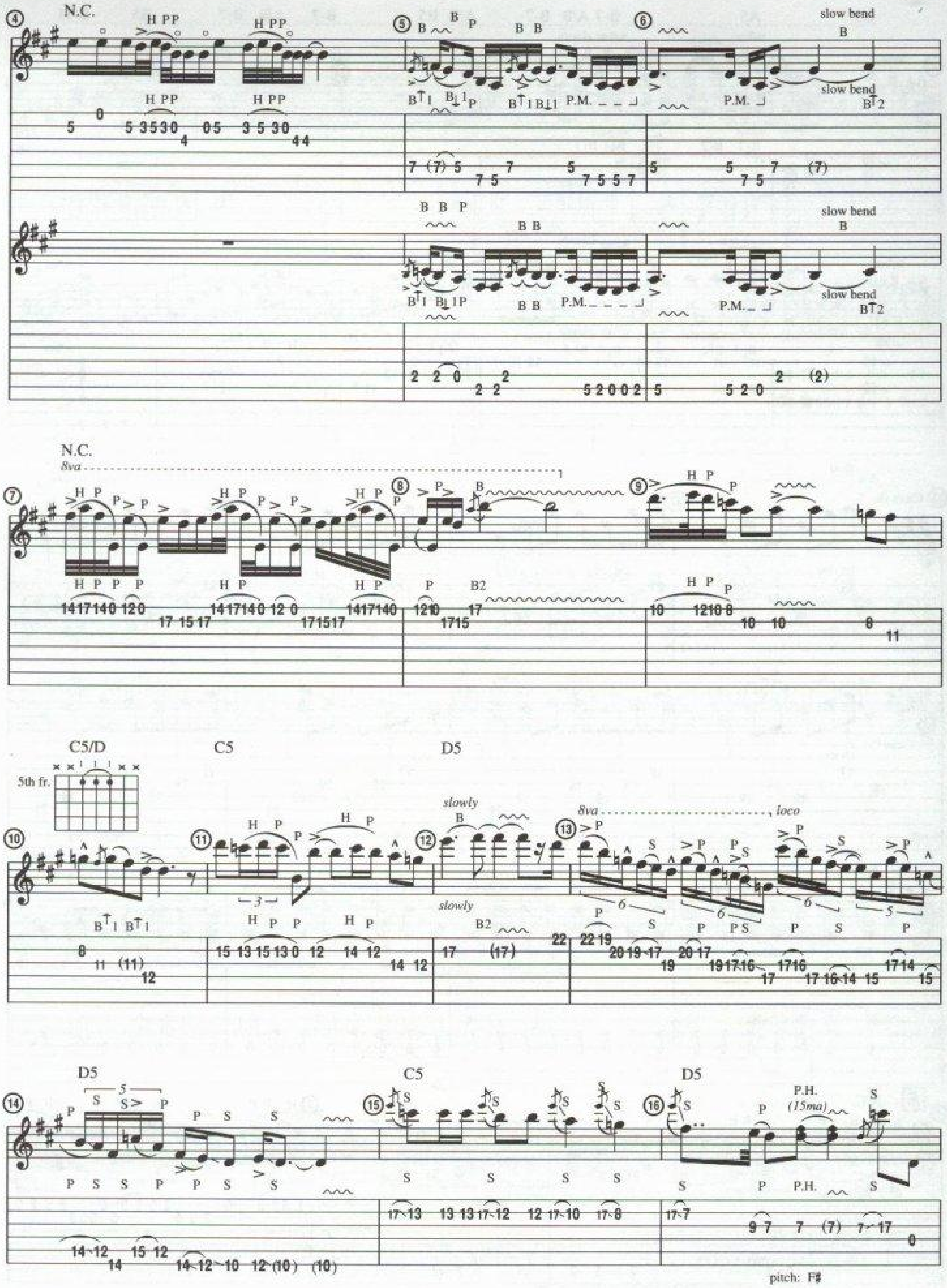

B5
A5
E/G♯ A
B5
5th fr.
4th fr.
B
Gtr. 1
ff
Gtrs. 2,3
Rhythm
P.M.
8va
loco
P.M. on ⑦
B5
A5
E/G♯ A5
N.C.
B-7
D5
3rd fr.
Gtr. 4
P.M.

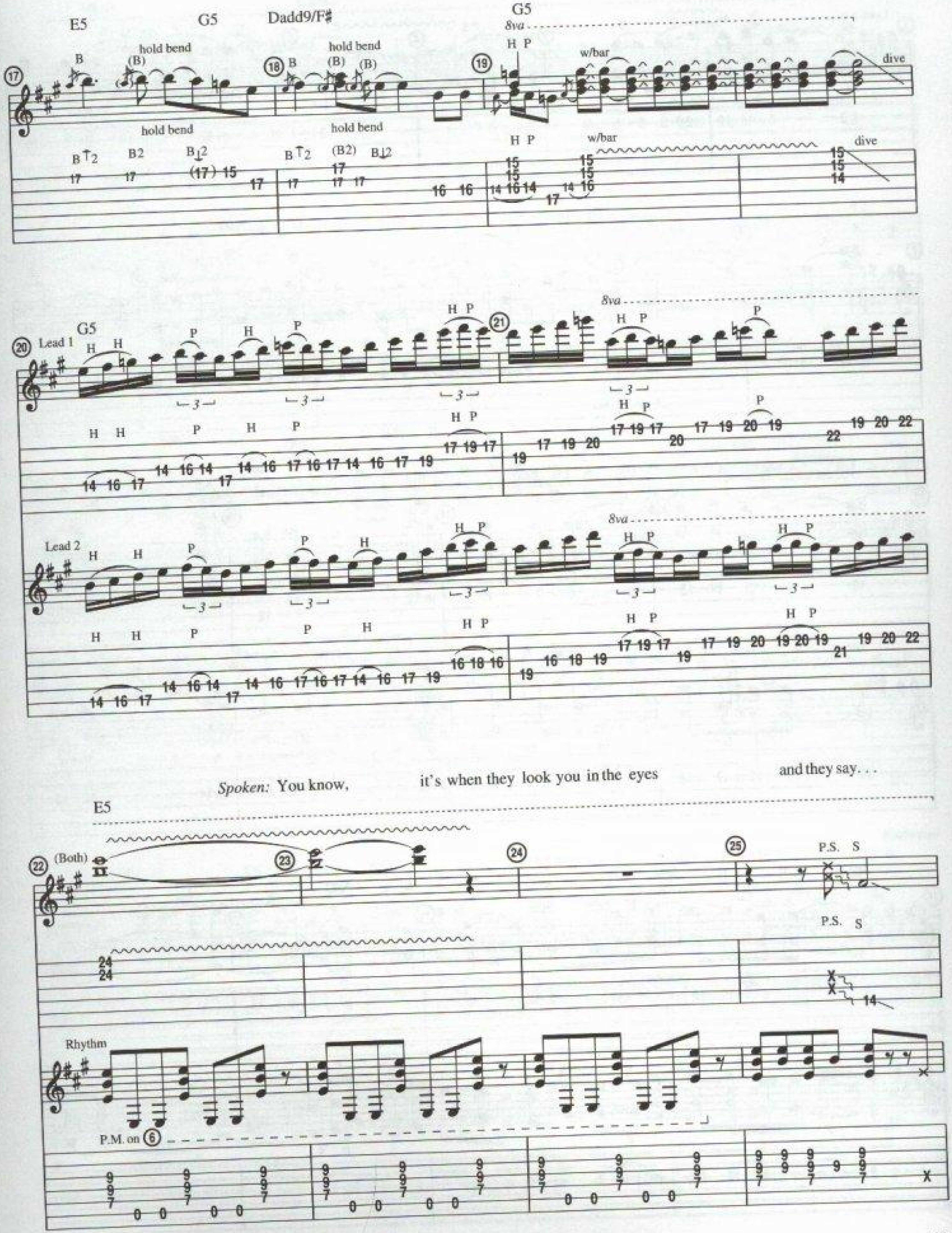

C5
D5
E5
Dadd9/F#
G5
Gtr. 2
slowly
slowly
B2
Rhythm
8va
loco
P.M.
S
P
C
Gtrs. 1,2
Gtrs. 3,4
E5
B/E
E
B/E
E5
D5
A/D
G6/B
2nd fr.
Csus2
F5
P.M.
let ring
11
12
13
14
15
16
1
2
3
4
5
6

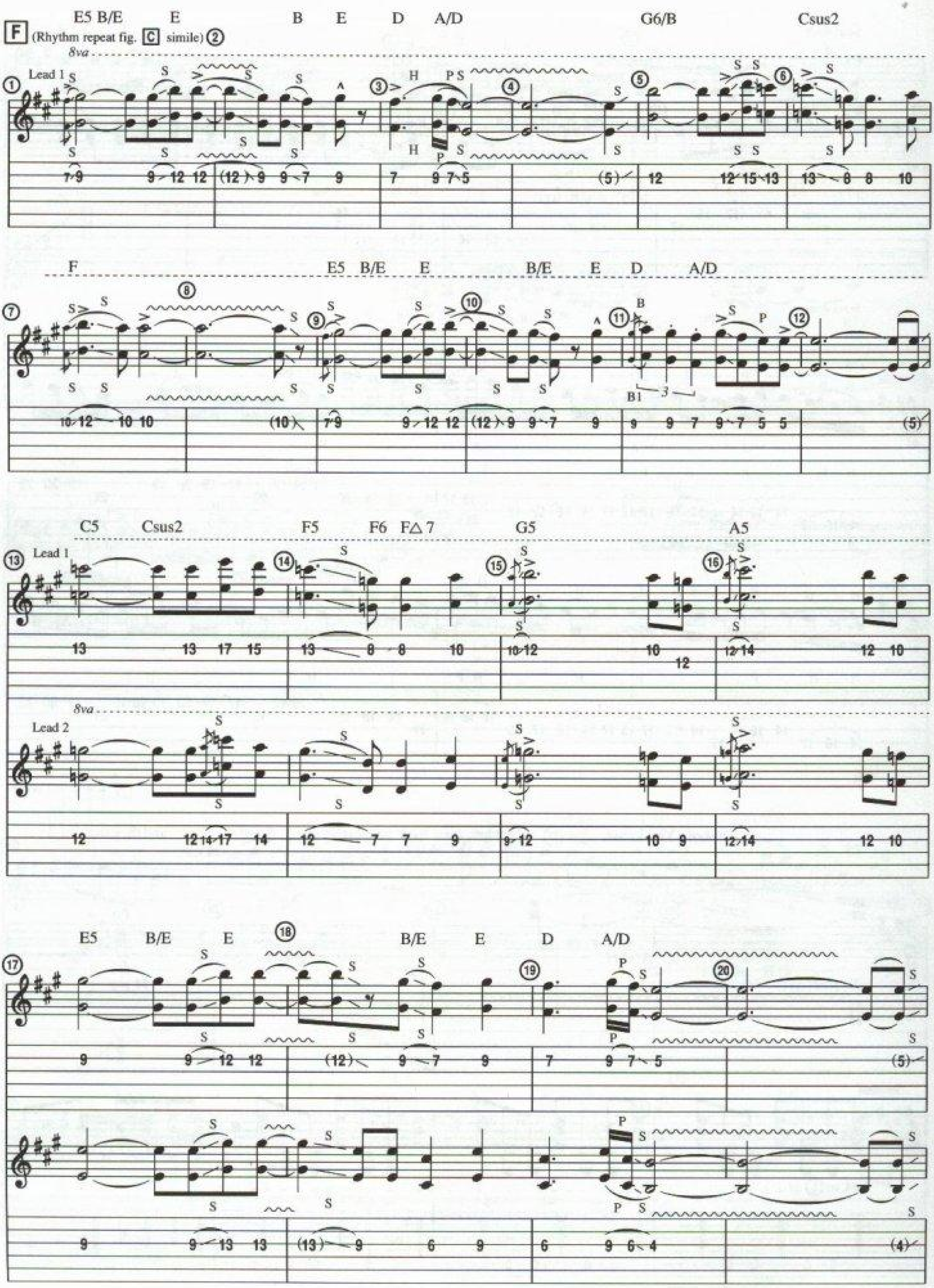

B-7 A/B B-7 A/B B-7 A/B B5
P.M.
P.M. on ⑥
P.M. on ⑥
S H P.H. P P P
D (Rhythm repeats fig. B simile.)
B5
loco
A5 E/G# A5
B-7
B5
8va
lead 1
lead 2,3
lead 1
rake
Pitch: F#
Lead 3 (w/chorus)
Gtr. 4
A5 E/G#
loco
B-7
D5
Gtrs. 1,4
Lead 2
Gtr. 3
P.M.

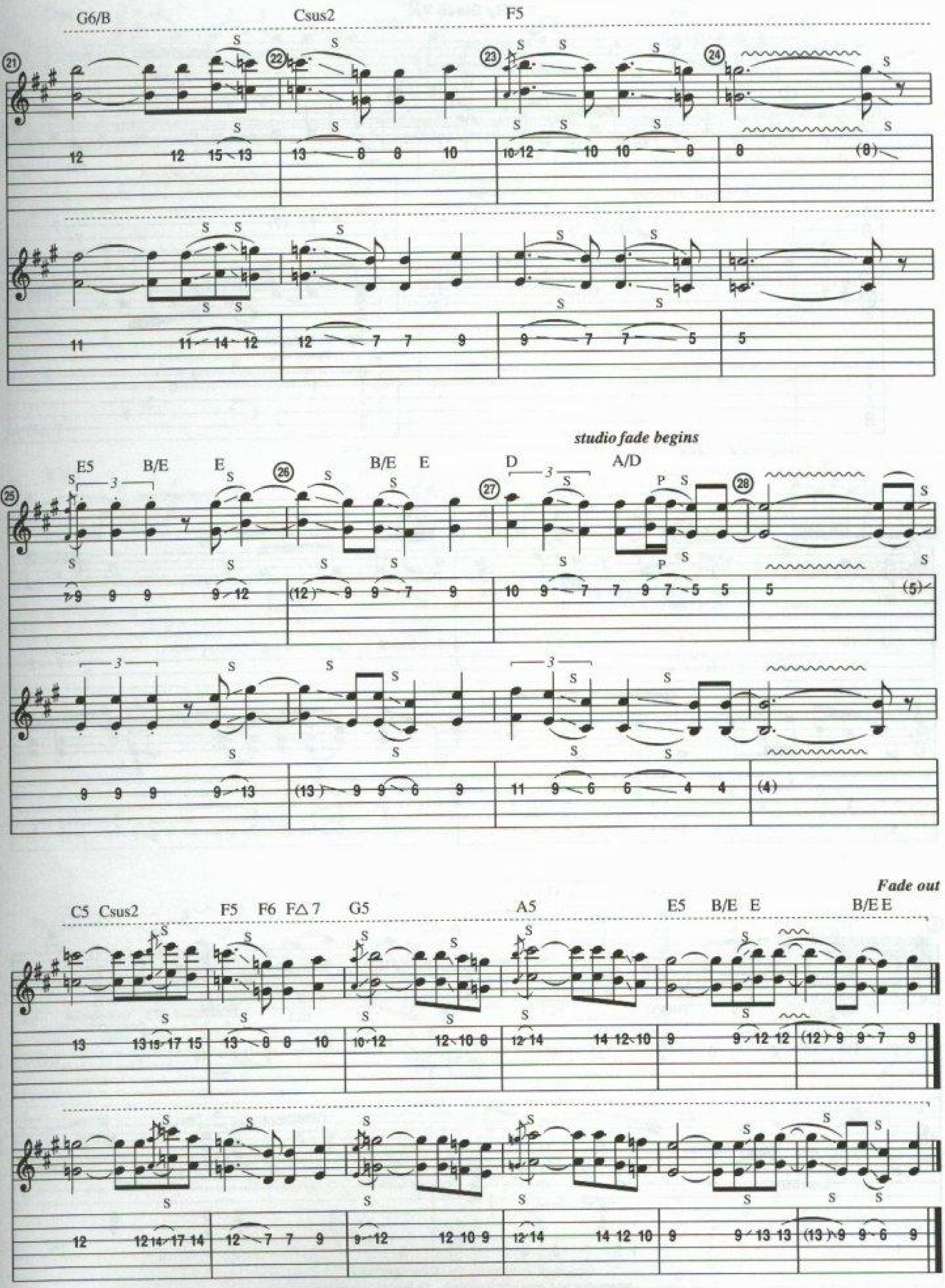
C5
D5
E5
Dadd9/F♯
G5
slowly
B
slowly
B2
E5 B/E E5
B/E E
D5 A/D
G6/B
Csus2
F5
8va
E5 B/E E
(Rhythm repeat fig. A simile)
B/E E
D A/D
C5 Csus2
F5 F6
F∆7
w/bar
B↓2 B↑2
H P S S
S P
P S


G5
A5
B-7 A/B B-7
A/B B5
B-7 A/B B-7
B5
B-11
w/bar
slowly
loco
Lead 3
P.H.
dive
B-9
8va
Clean Gtr. 1
Clean Gtr. 2
let ring
E
N.C.
P.M.


N.C.
slow bend
P.M.
N.C.
8va
C5/D
5th fr.
C5
D5
slowly
8va
loco
D5
C5
D5
P.H.
(15ma)
pitch: F♯

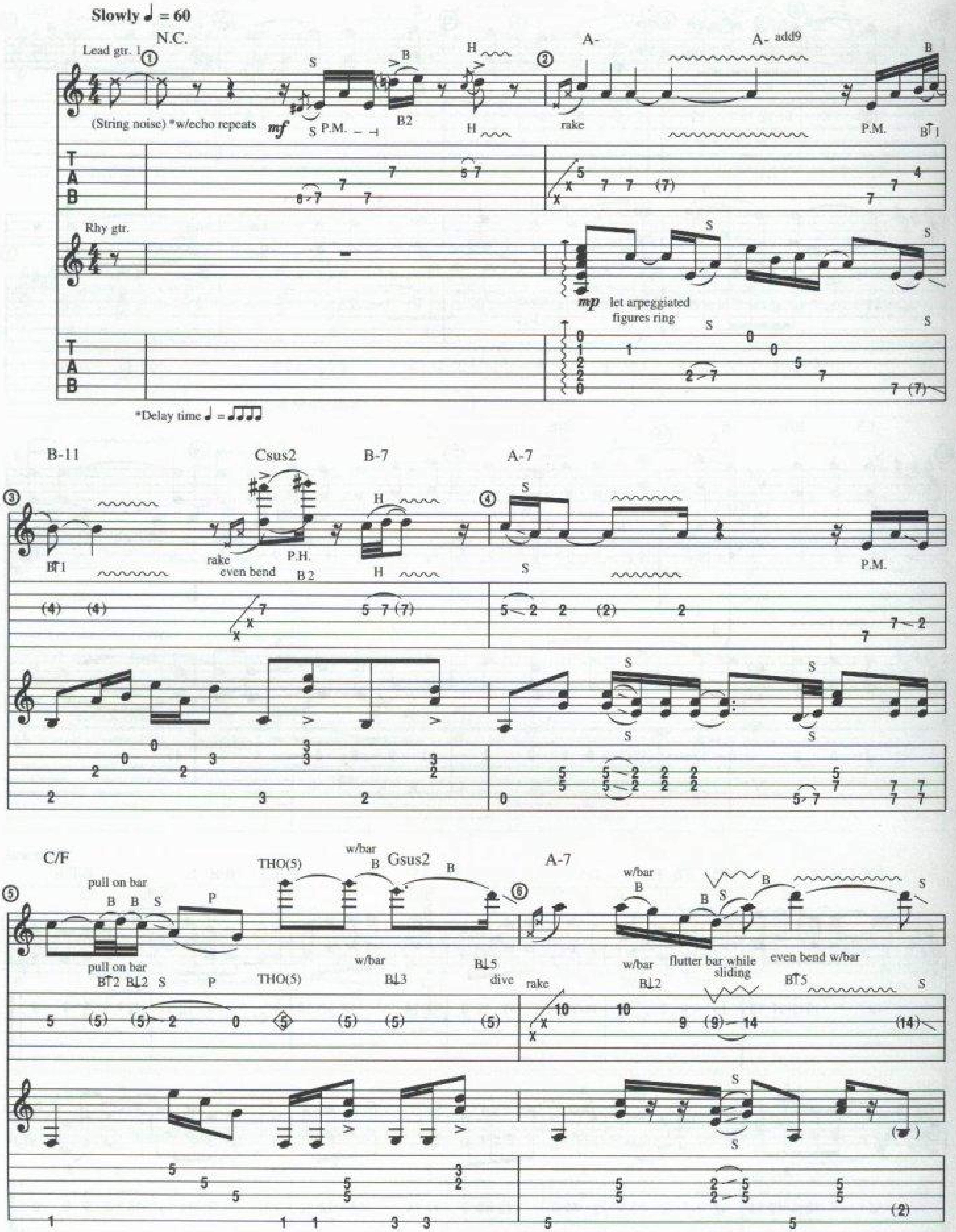

E5
G5
Dadd9/F♯
G5
8va
hold bend
B
(B)
B↑2
B2
B↓2
(B2)
H P
w/bar
dive
Lead 1
Lead 2
Spoken: You know,
it's when they look you in the eyes
and they say. . .
(Both)
P.S. S
Rhythm
P.M. on ⑥
⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕


F
(Rhythm repeat fig. C simile) ②
E5 B/E E B E D A/D G6/B Csus2
8va
Lead 1
F E5 B/E E B/E E D A/D
C5 Csus2 F5 F6 F△7 G5 A5
Lead 1
8va
Lead 2
E5 B/E E B/E E D A/D


G6/B
Csus2
F5
21
22
23
24
E5
B/E
E
26
B/E
E
D
A/D
studio fade begins
25
27
28
C5 Csus2
F5
F6
F△7
G5
A5
E5
B/E
E
Fade out
B/E E

Blue Powder

By Steve Vai


Slowly ♩ = 60
N.C.
Lead gtr. 1
(String noise) *w/echo repeats
mf
P.M.
A-
A- add9
rake
Rhy gtr.
mp
let arpeggiated figures ring
B-11
Csus2
B-7
A-7
even bend
P.H.
C/F
pull on bar
THO(5)
w/bar
Gsus2
dive
flutter bar while sliding
even bend w/bar

*Delay time ♩ = ♪♪♪♪

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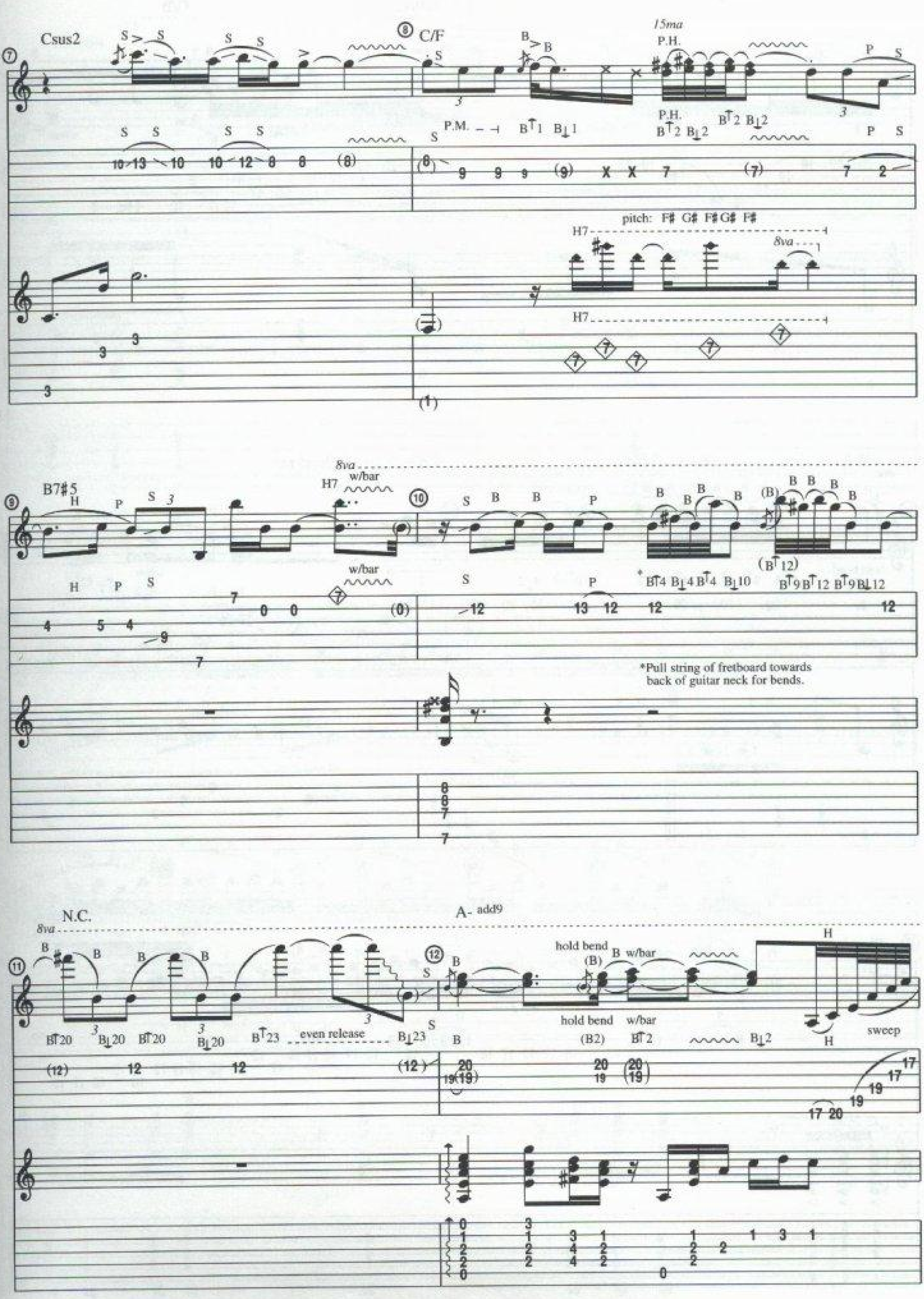
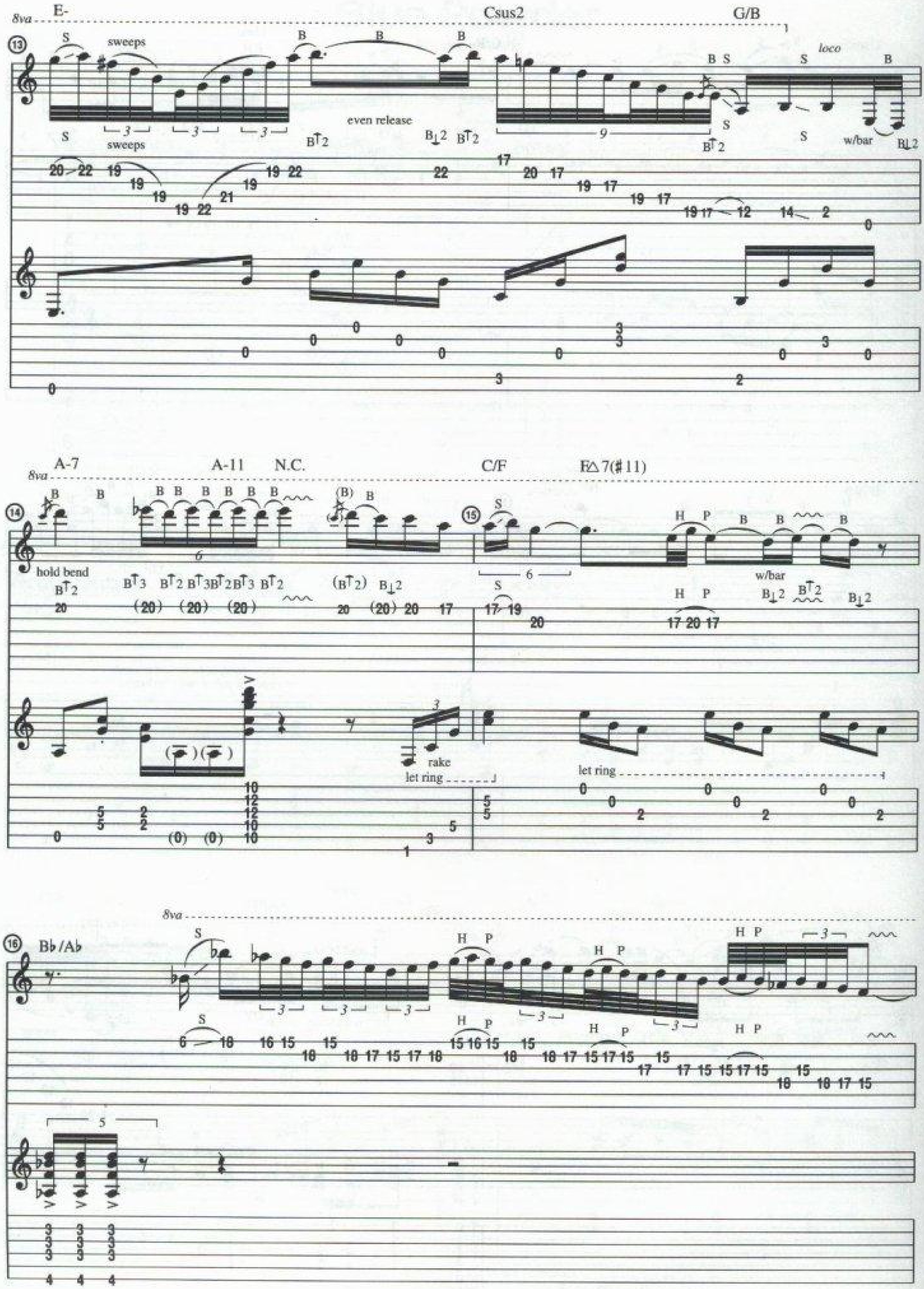
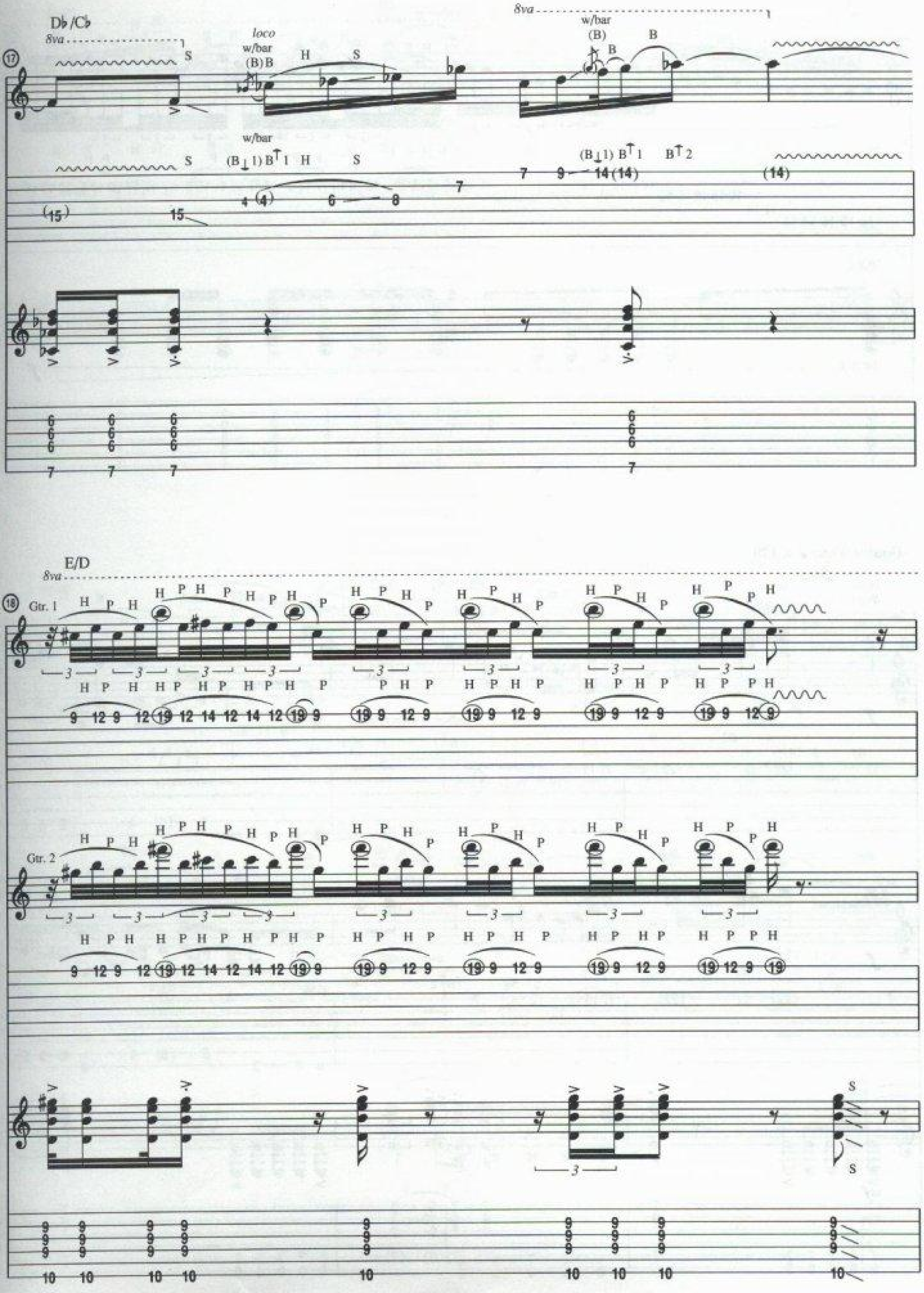
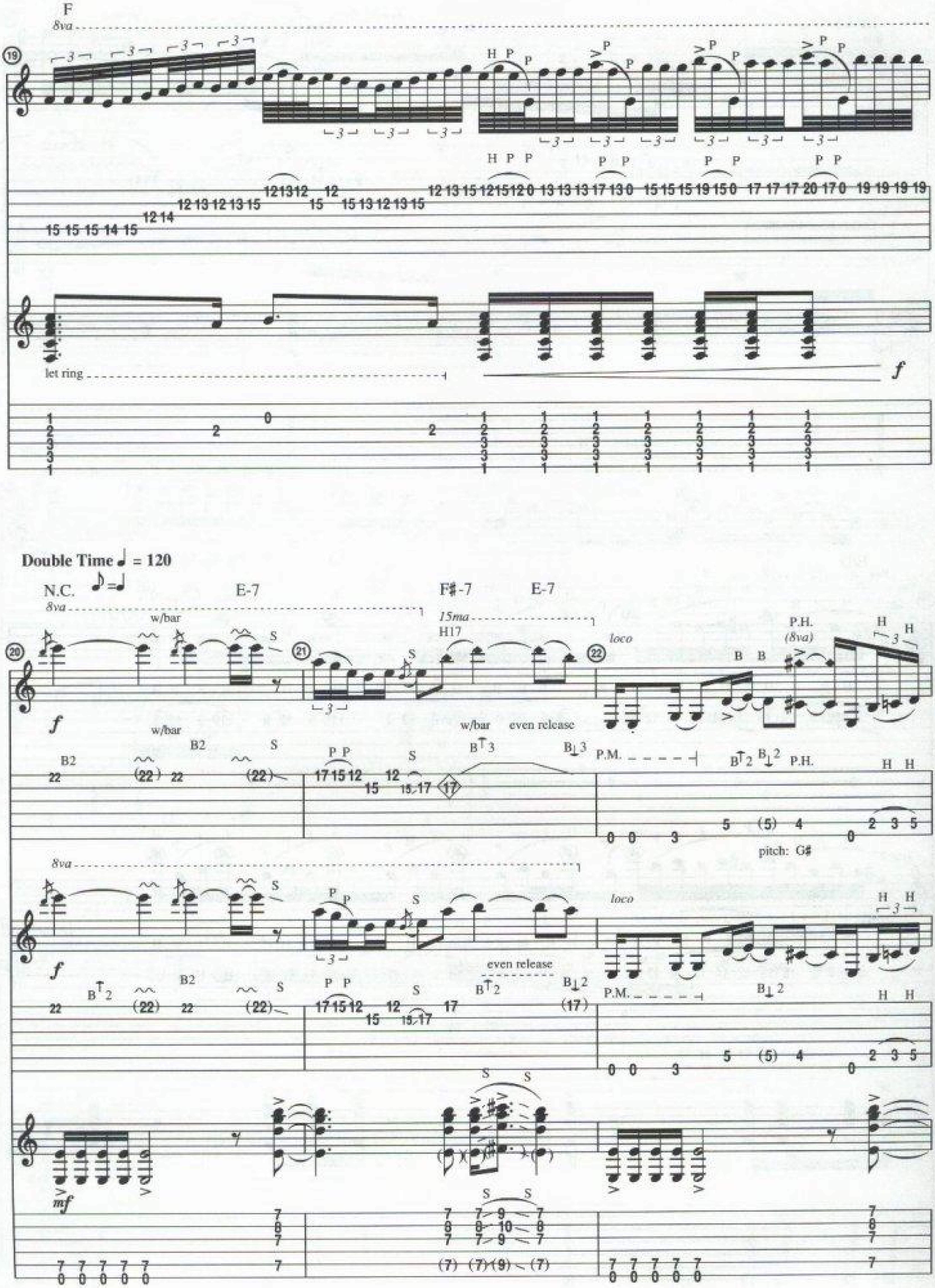
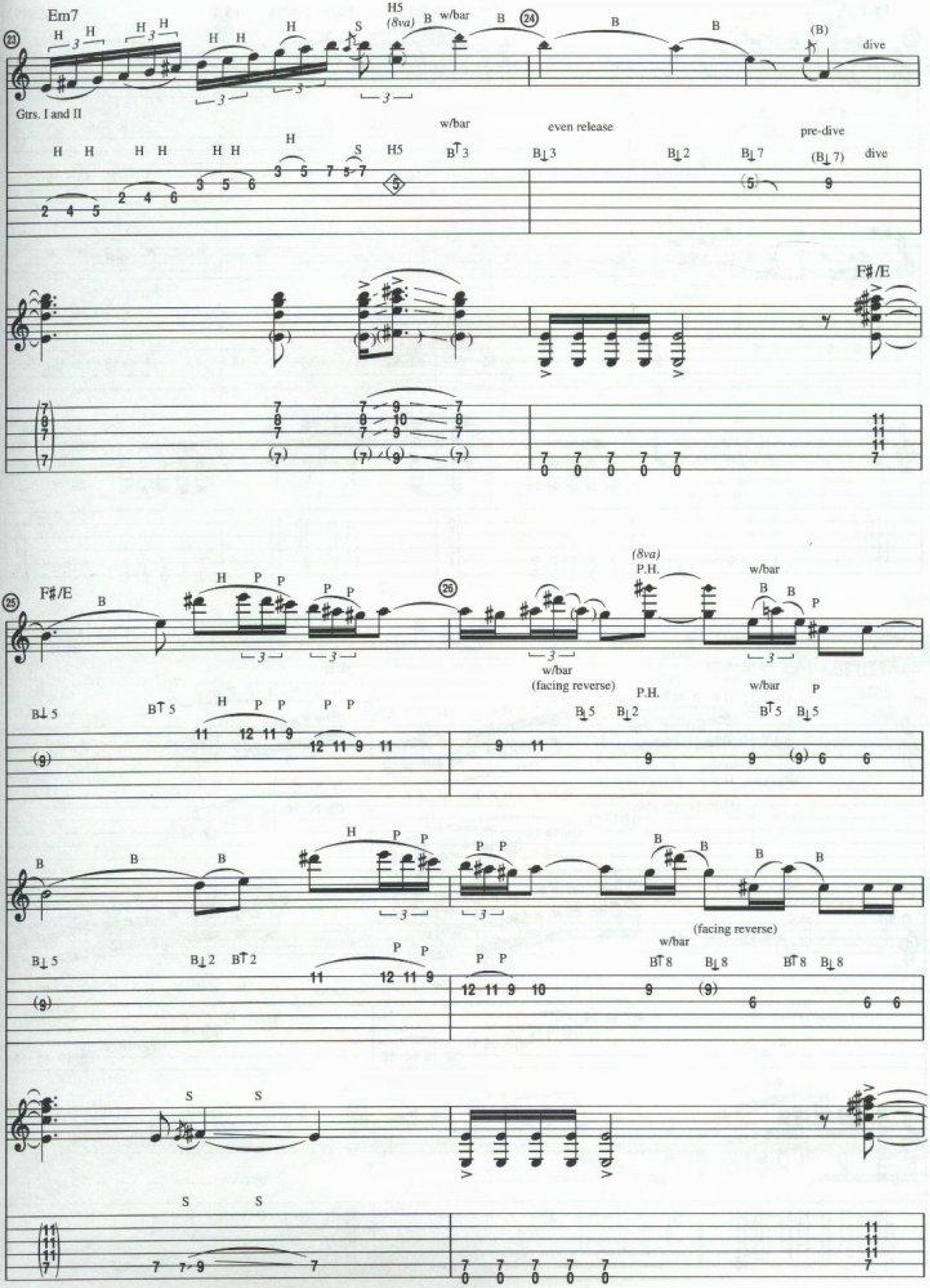
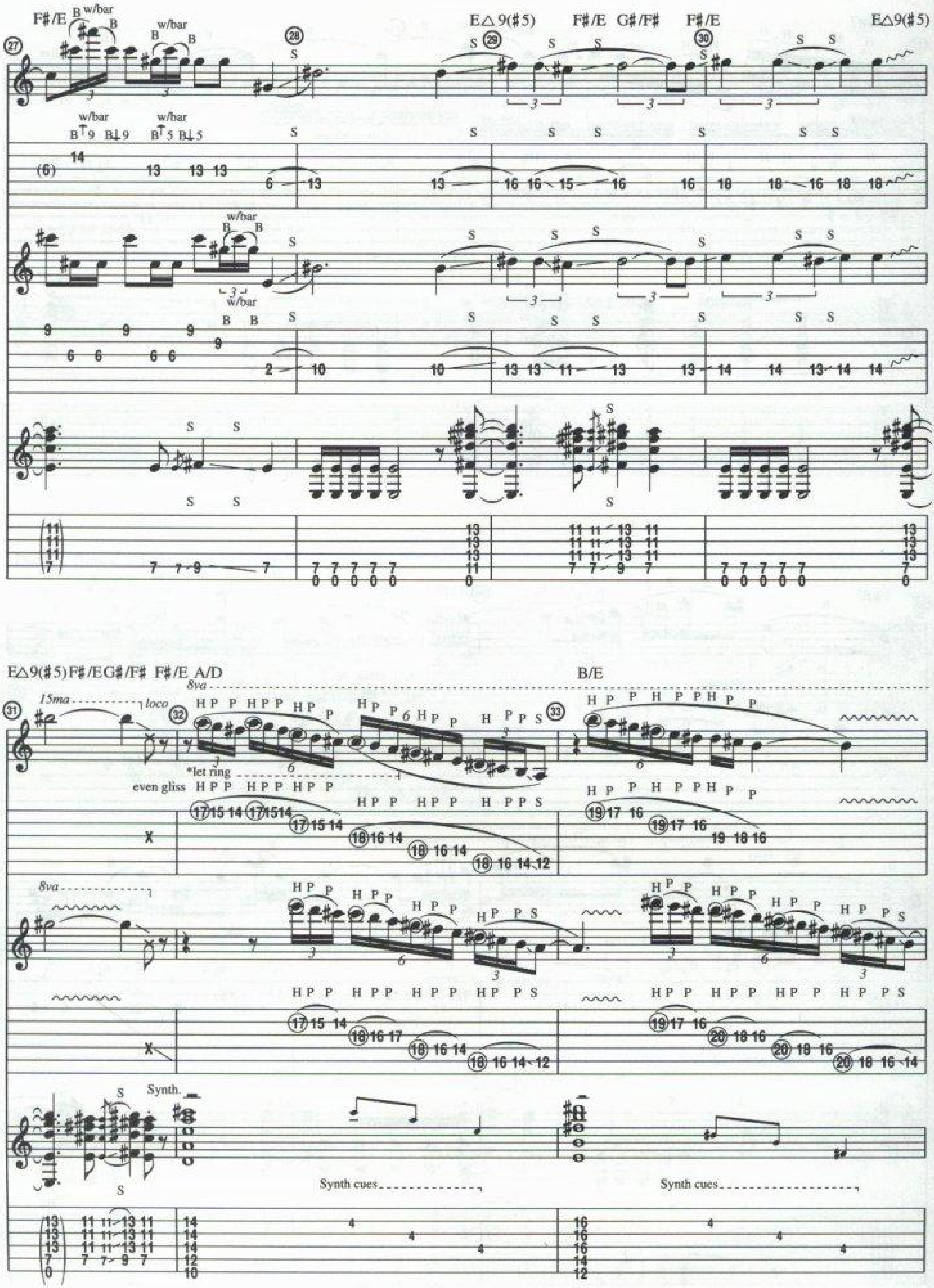

Csus2
C/F
15ma
P.H.
P.M.
pitch: F♯ G♯ F♯G♯ F♯
H7
8va
B7♯5
w/bar
*Pull string of fretboard towards back of guitar neck for bends.
N.C.
A- add9
even release
hold bend
sweep

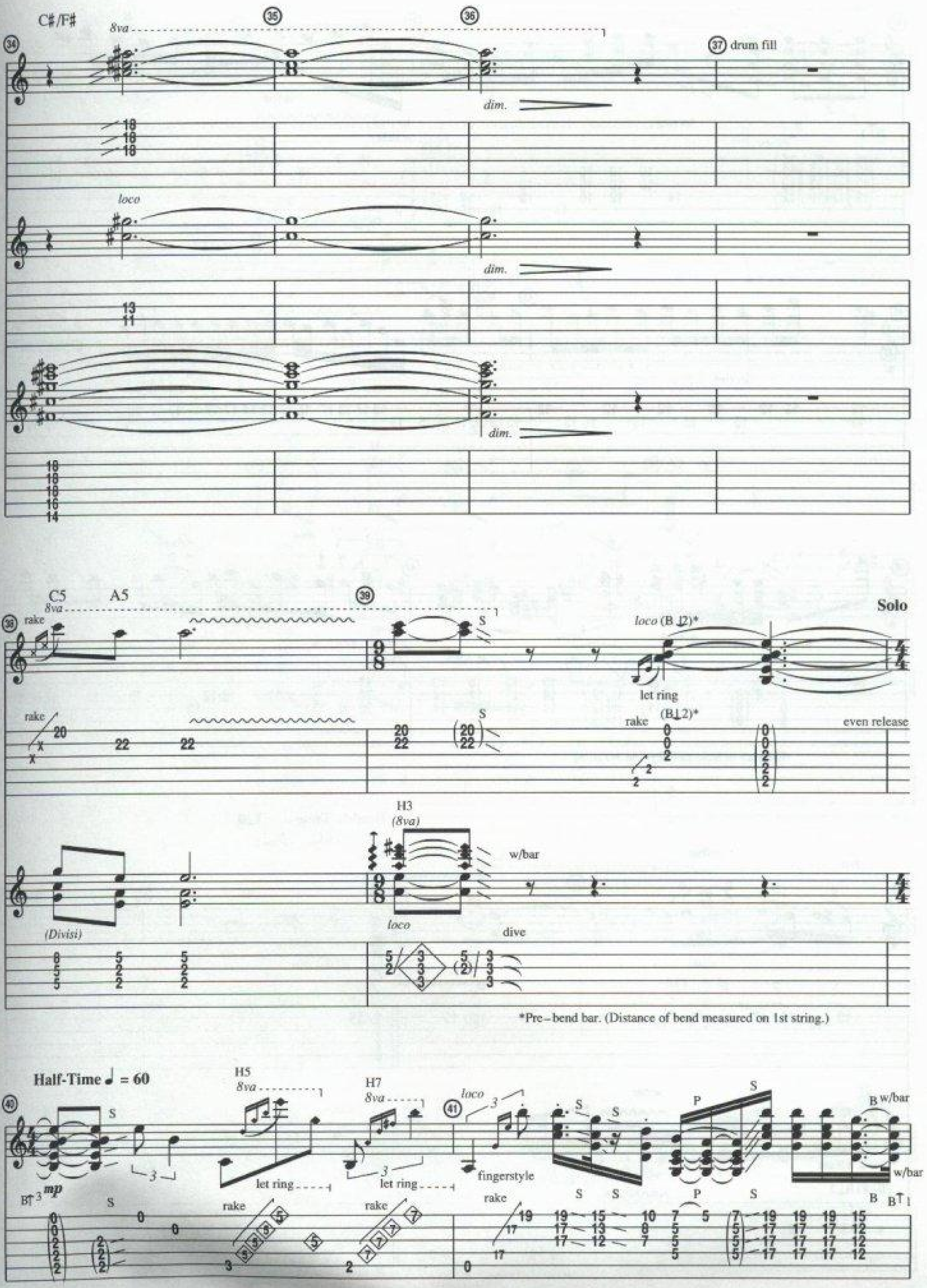

8va
E-
Csus2
G/B
sweeps
even release
loco
w/bar
A-7
A-11
N.C.
C/F
F△7(♯11)
hold bend
rake
let ring
Bb/Ab


D♭/C♭
8va
loco
w/bar
(B) B
H
S
B
⑰
(B↓1) B↑1
B↑2
E/D
⑱
Gtr. 1
Gtr. 2
H P H
3

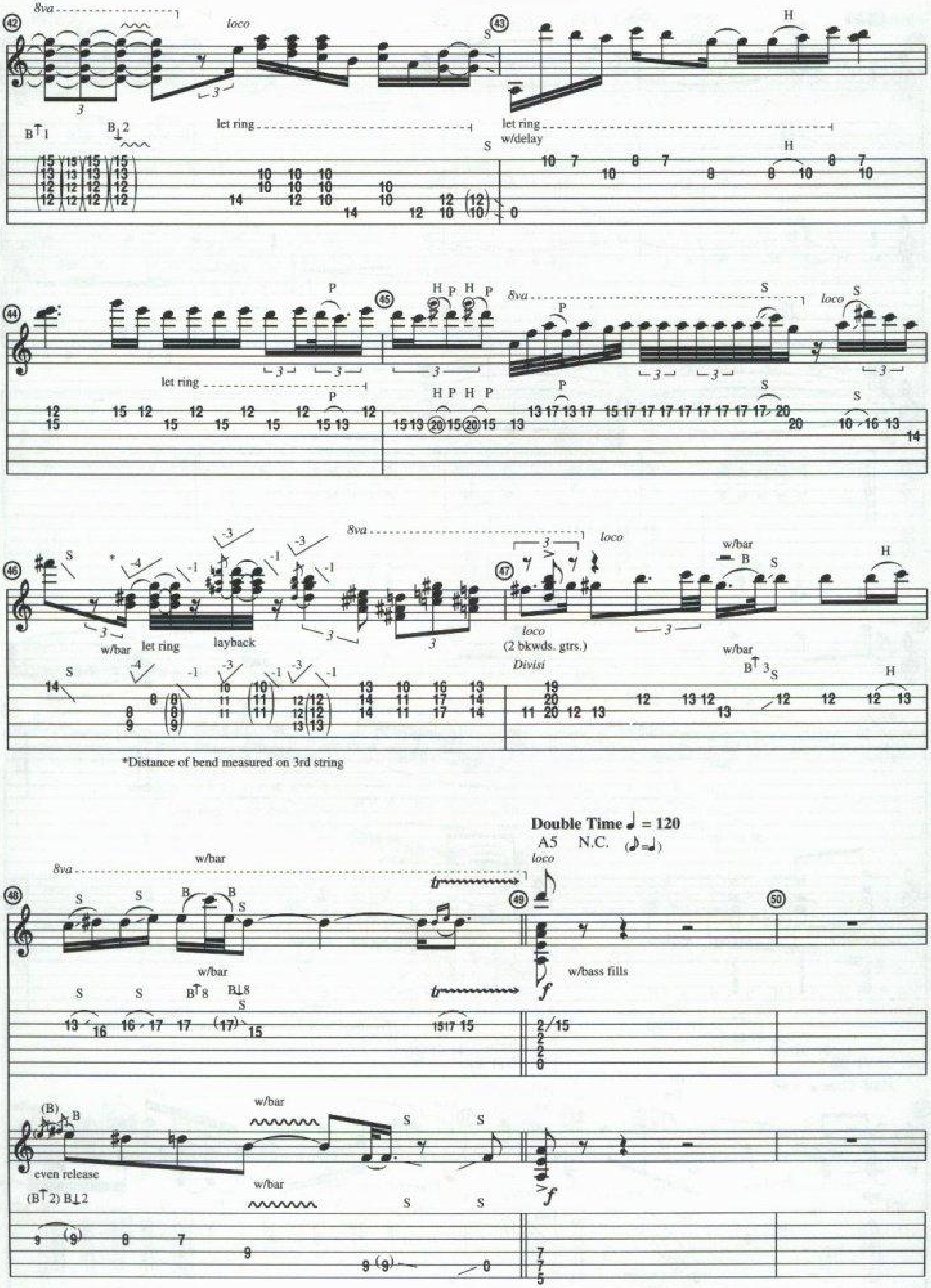

F
8va
let ring
f
Double Time ♩ = 120
N.C.
♪=♩
E-7
F♯-7
E-7
w/bar
15ma
H17
loco
P.H.
(8va)
even release
P.M.
pitch: G♯
mf


Em7
Gtrs. I and II
H
P
S
H5
(8va)
B
w/bar
even release
pre-dive
dive
(B)
F♯/E
P.H.
(facing reverse)

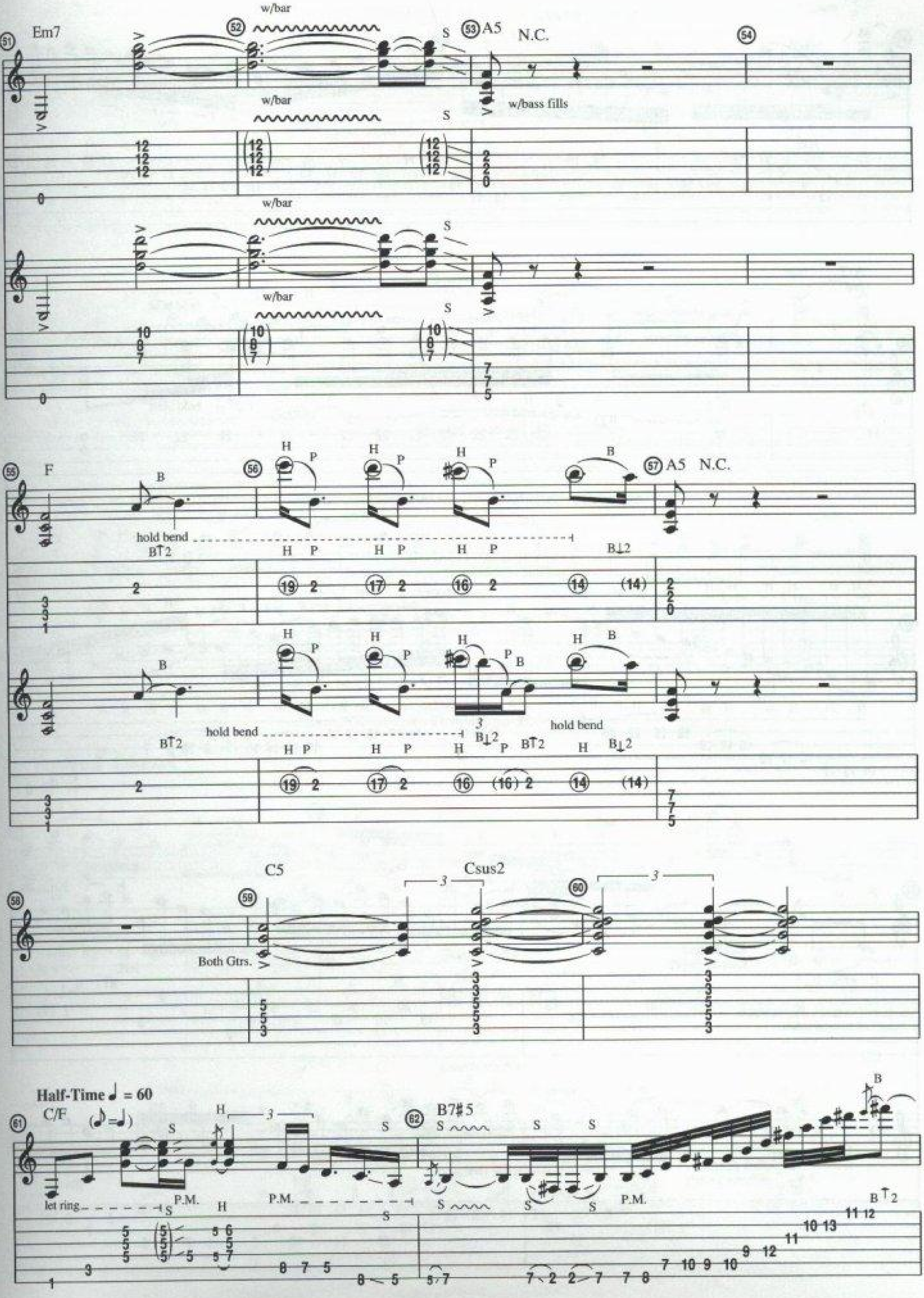

F♯/E
E△9(♯5)
F♯/E G♯/F♯
F♯/E
E△9(♯5)
w/bar
B↑9 B↓9
B↑5 B↓5
E△9(♯5)F♯/EG♯/F♯ F♯/E A/D
B/E
15ma
loco
8va
*let ring
even gliss
Synth.
Synth cues

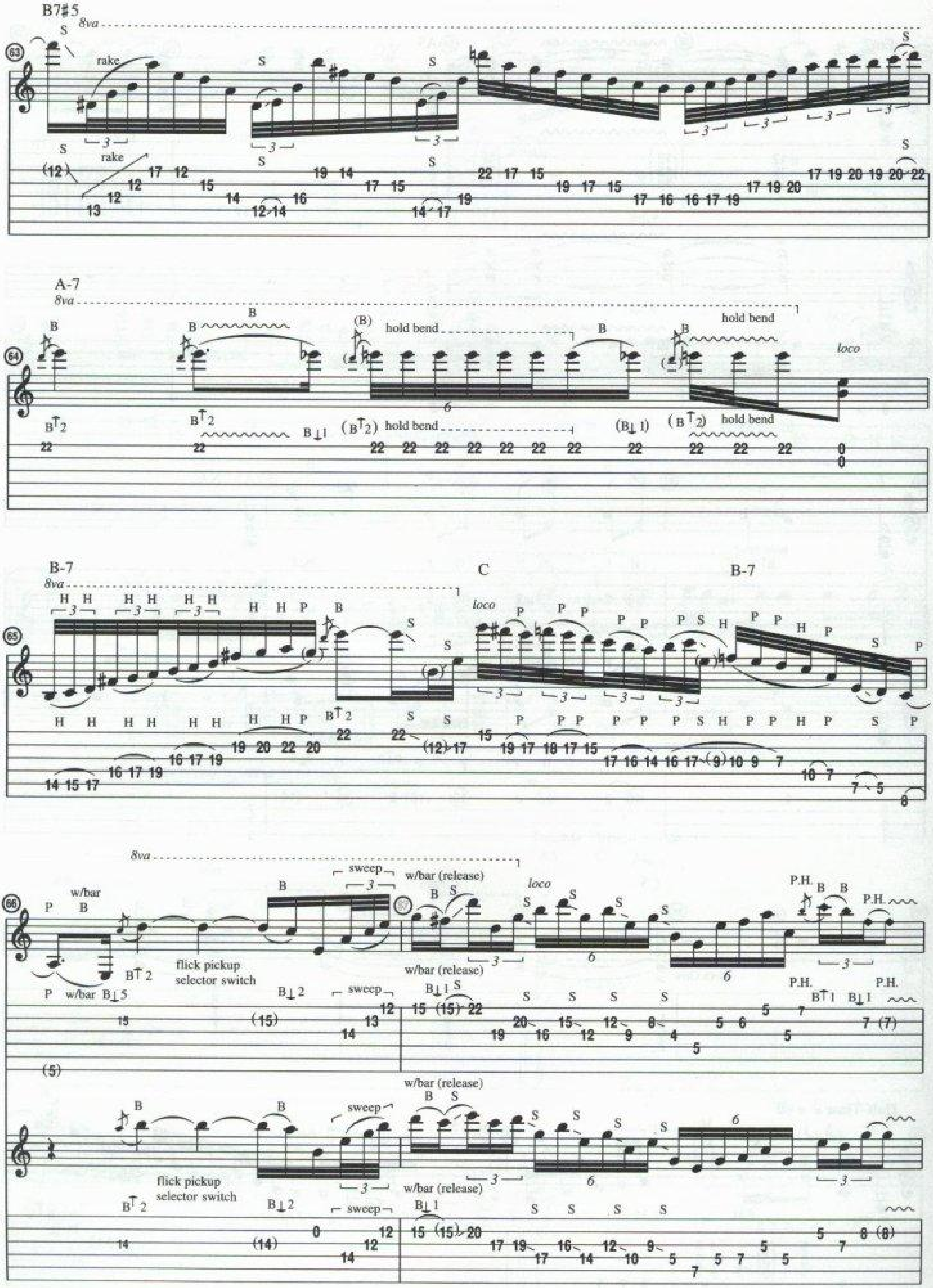

C#/F#
8va
35
36
34
37 drum fill
dim.
loco
C5
A5
39
38
rake
S
loco (B↓2)*
let ring
(B↓2)*
Solo
even release
H3
(8va)
w/bar
(Divisi)
dive
Half-Time ♩ = 60
H5
8va
H7
loco
40
41
let ring
fingerstyle
P
B
B w/bar
w/bar
mp

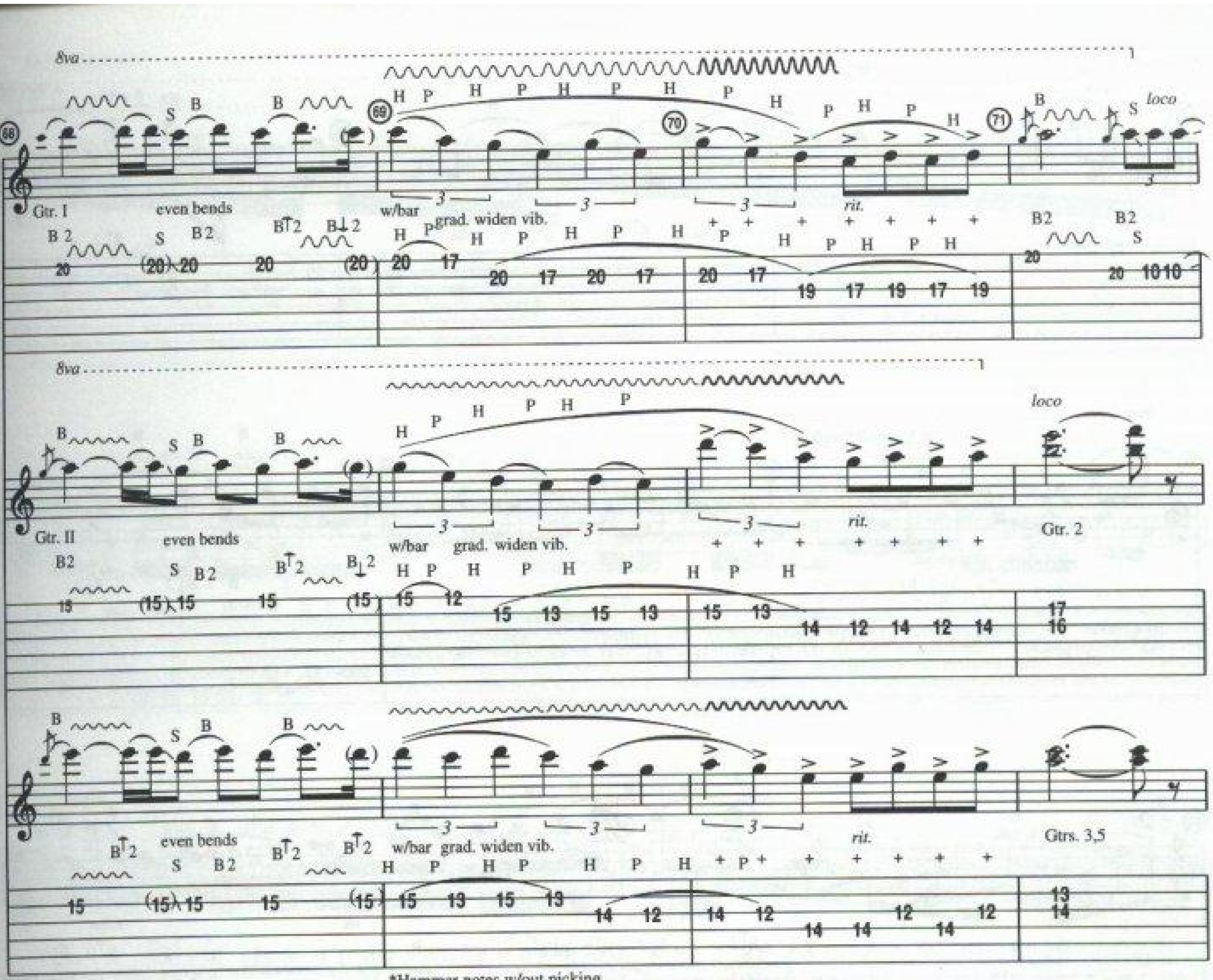
*Pre-bend bar. (Distance of bend measured on 1st string.)


8va
loco
let ring
let ring
w/delay
B↑1
B↓2
S
H
P
w/bar
layback
*
(2 bkwds. gtrs.)
Divisi
Double Time ♩ = 120
A5
N.C.
w/bass fills
even release
(B↑2) B↓2
B↑8
B↓8
B↑3
tr

*Distance of bend measured on 3rd string

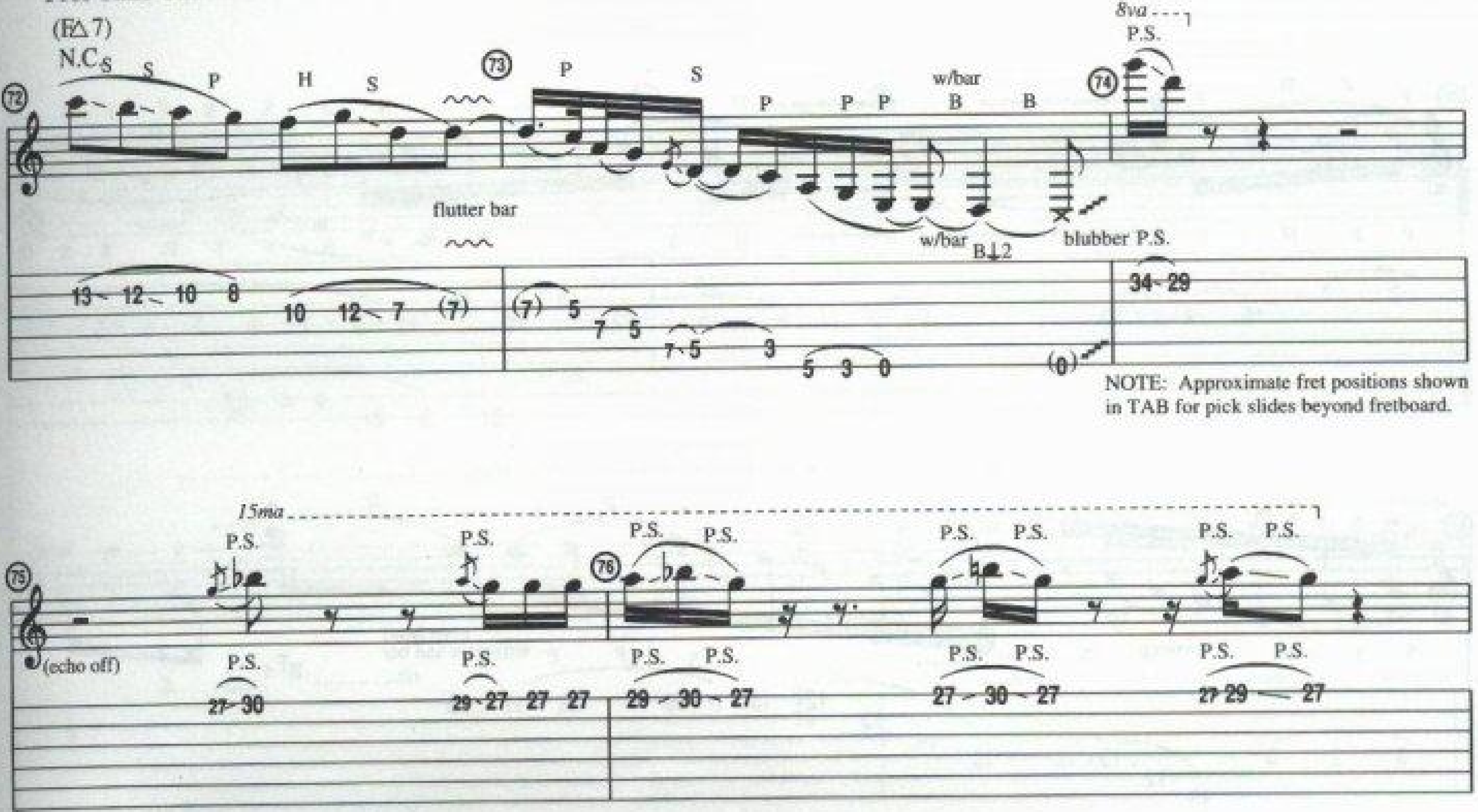

(51)
Em7
(52)
w/bar
S
(53) A5
N.C.
w/bass fills
(54)
(55)
F
B
hold bend
B↑2
H
P
(56)
(57) A5 N.C.
B↓2
hold bend
(58)
C5
(59)
Both Gtrs.
Csus2
(60)
3
Half-Time ♩ = 60
C/F
(♪=♩)
(61)
let ring
P.M.
(62)
B7♯5
B↑2


B7♯5
8va
63
rake
A-7
64
hold bend
loco
B-7
65
C
B-7
66
w/bar
flick pickup selector switch
sweep
w/bar (release)
67
P.H.

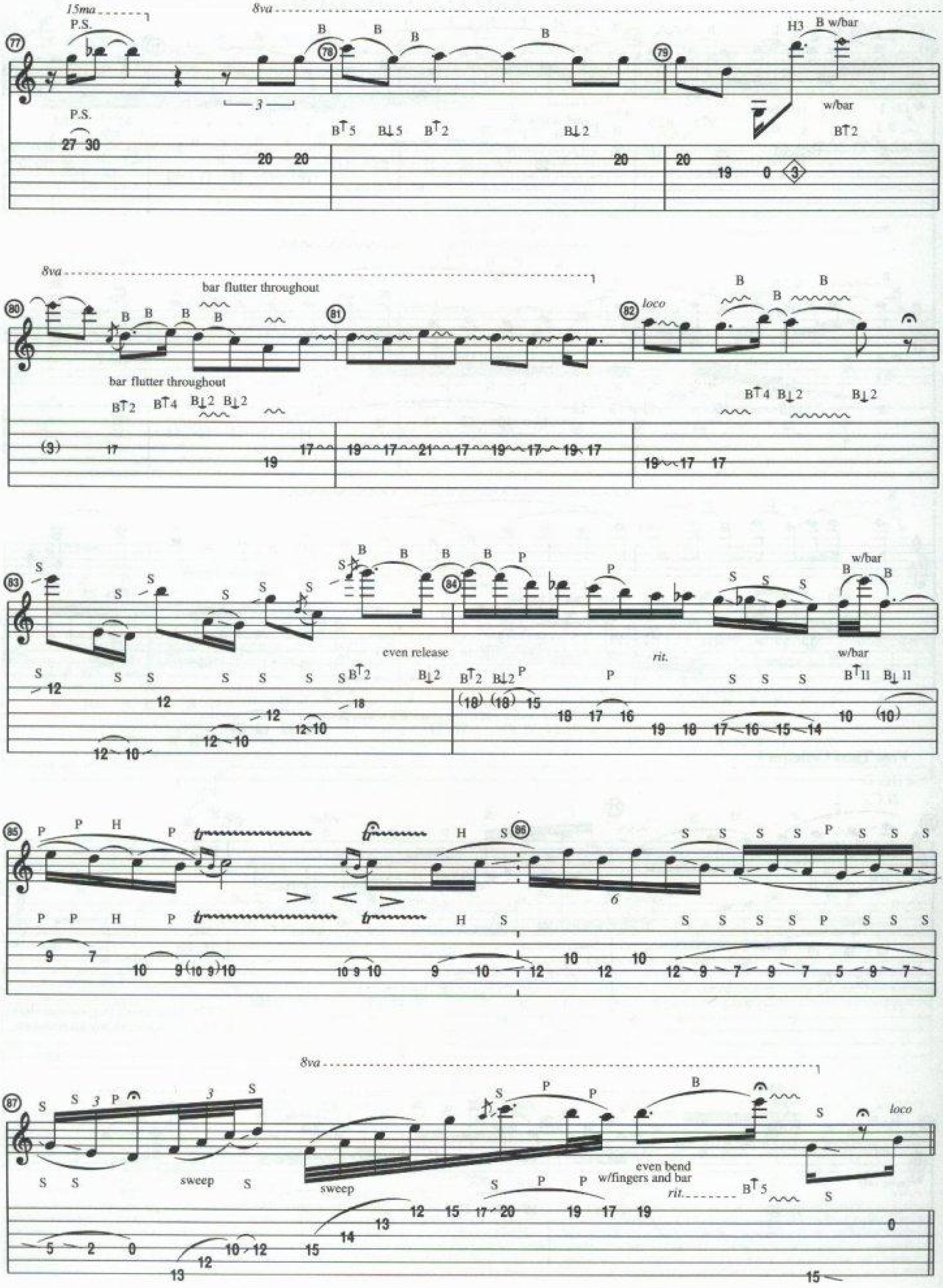

8va
loco
Gtr. I
Gtr. II
Gtr. 2
Gtrs. 3,5
even bends
w/bar
grad. widen vib.
rit.
H P H P H P H P H P H P H
B2
S
B↑2
B↓2

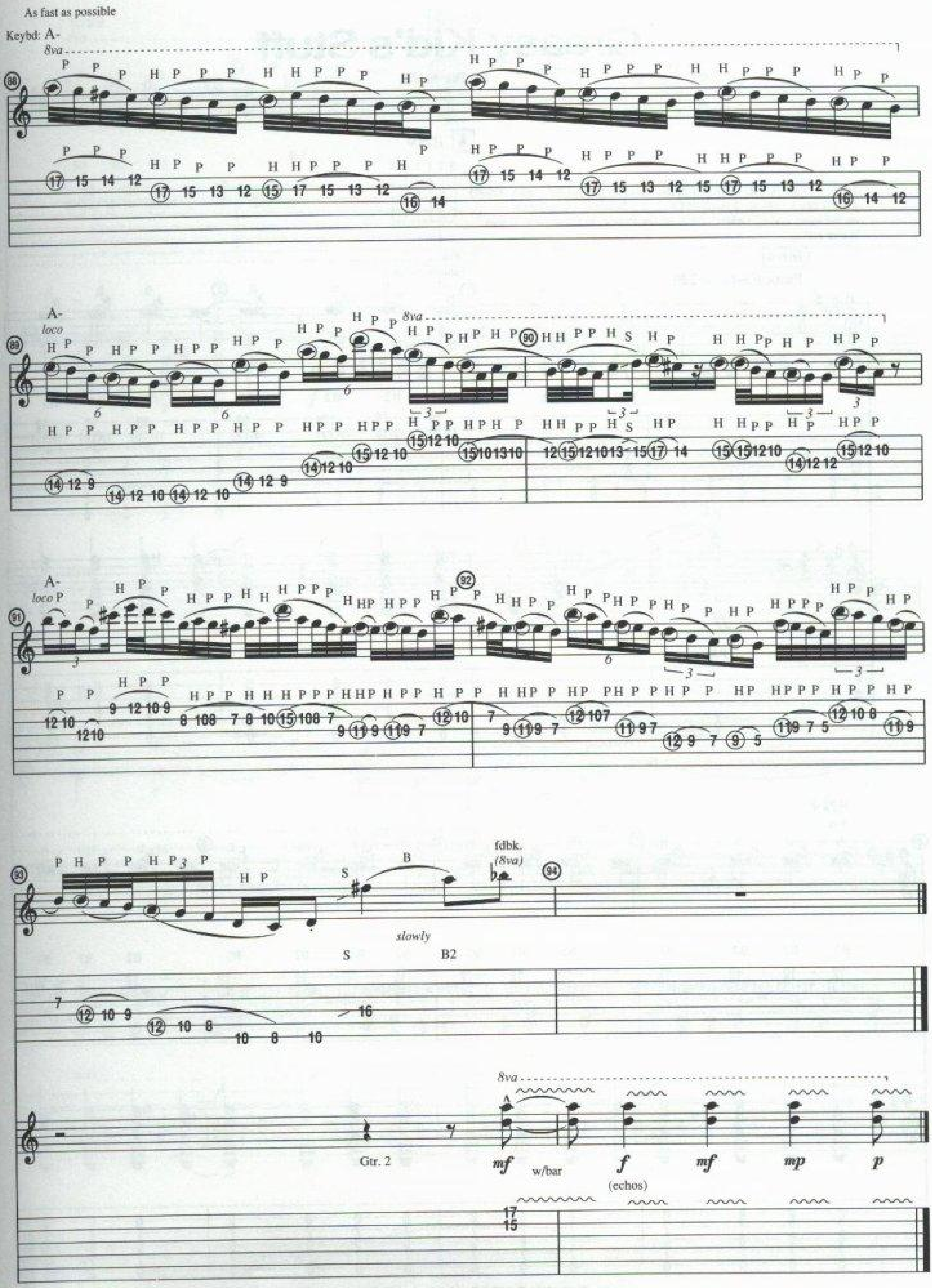
*Hammer notes w/out picking.
(Articulate w/wah-wah = + = treble position o = bass position)

Free Time Cadenza I


(F△7)
N.C.
8va
15ma
flutter bar
w/bar
B↓2
blubber P.S.
P.S.
(echo off)

NOTE: Approximate fret positions shown in TAB for pick slides beyond fretboard.


15ma
8va
P.S.
B w/bar
H3
w/bar
loco
bar flutter throughout
even release
rit.
sweep
even bend
w/fingers and bar
77
78
79
80
81
82
83
84
85
86
87


As fast as possible
Keybd: A-
8va
A-
loco
A-
loco
fdbk.
(8va)
slowly
S
B
B2
Gtr. 2
w/bar
(echos)
mf
f
mf
mp
p

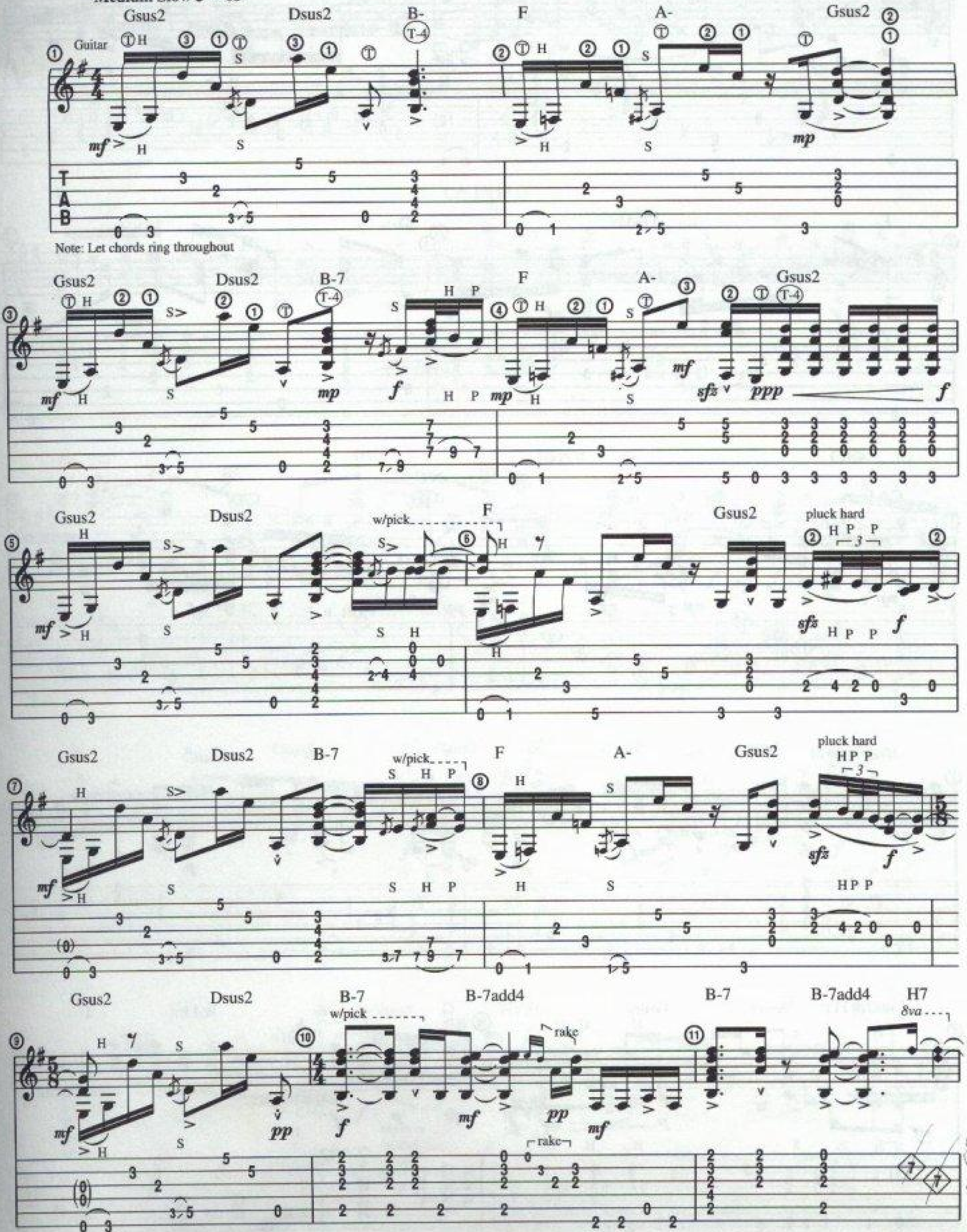
Sisters

By Steve Vai

Intro

Ballad

Medium Slow ♩ = 63


Gsus2
Dsus2
B-
F
A-
Gsus2
Guitar
B-7
B-7add4
H7
8va
w/pick
pluck hard
rake
H
P
S
T
A
B
mf
mp
f
sfz
ppp
pp

Note: Let chords ring throughout

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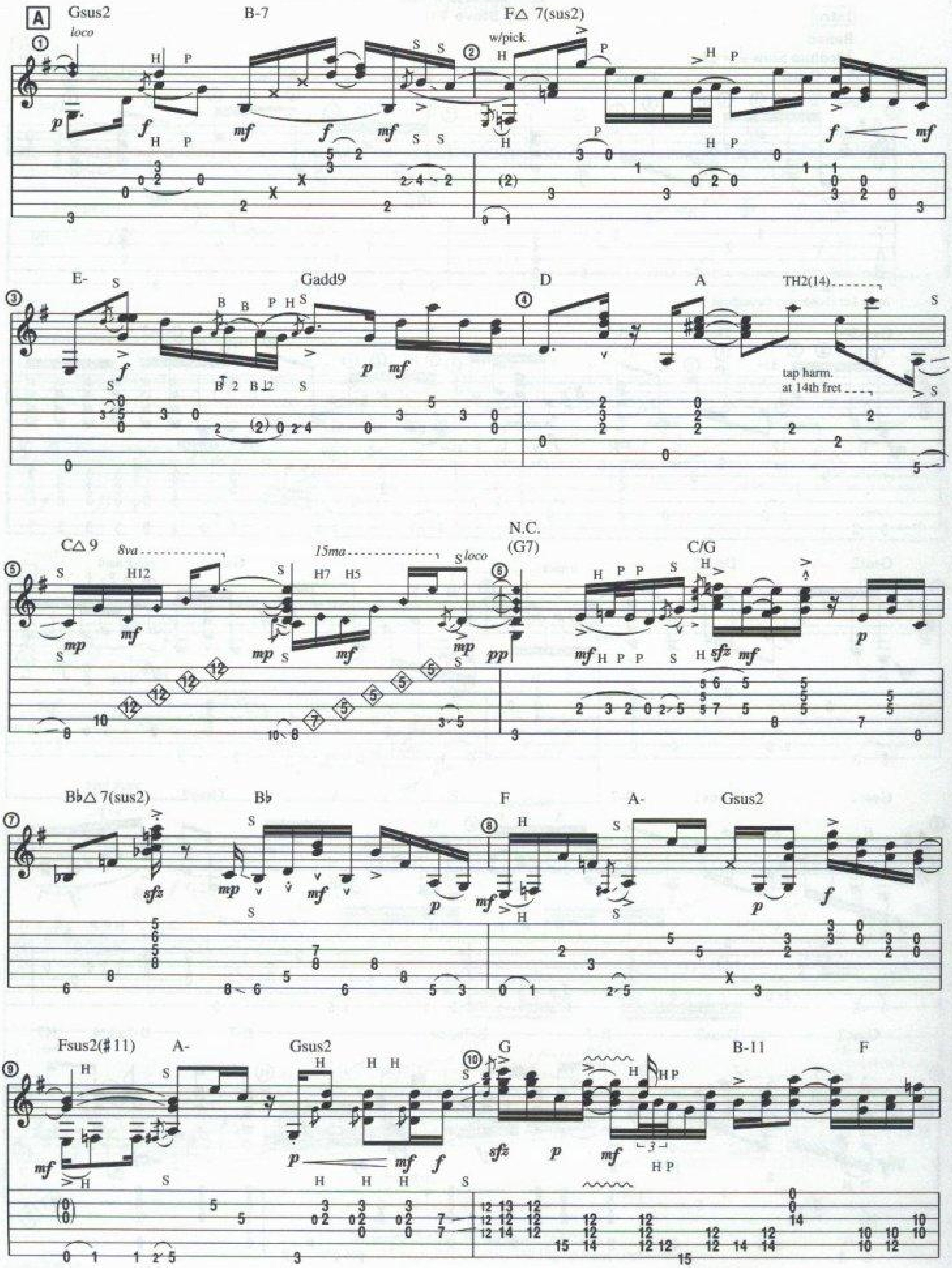
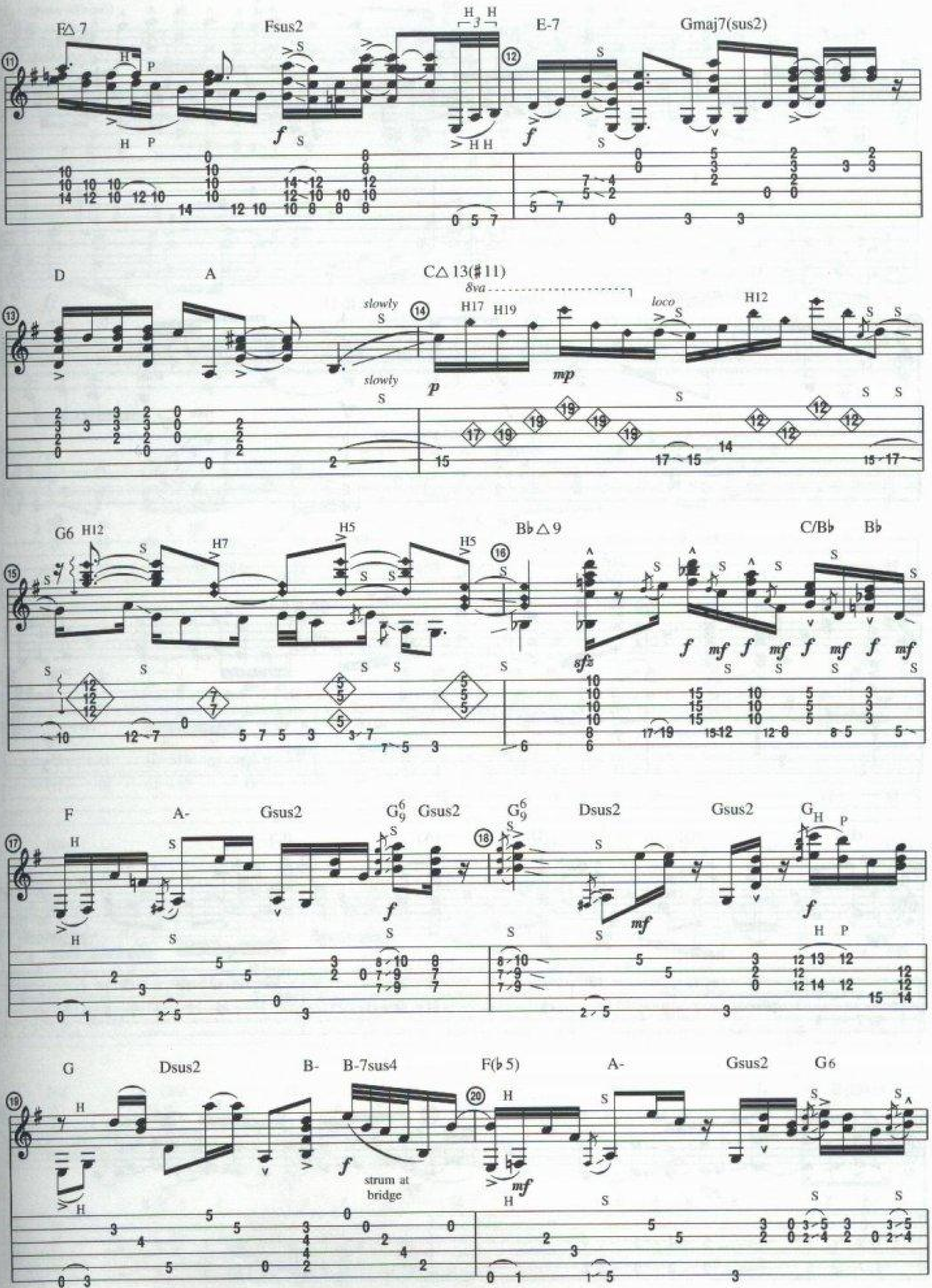
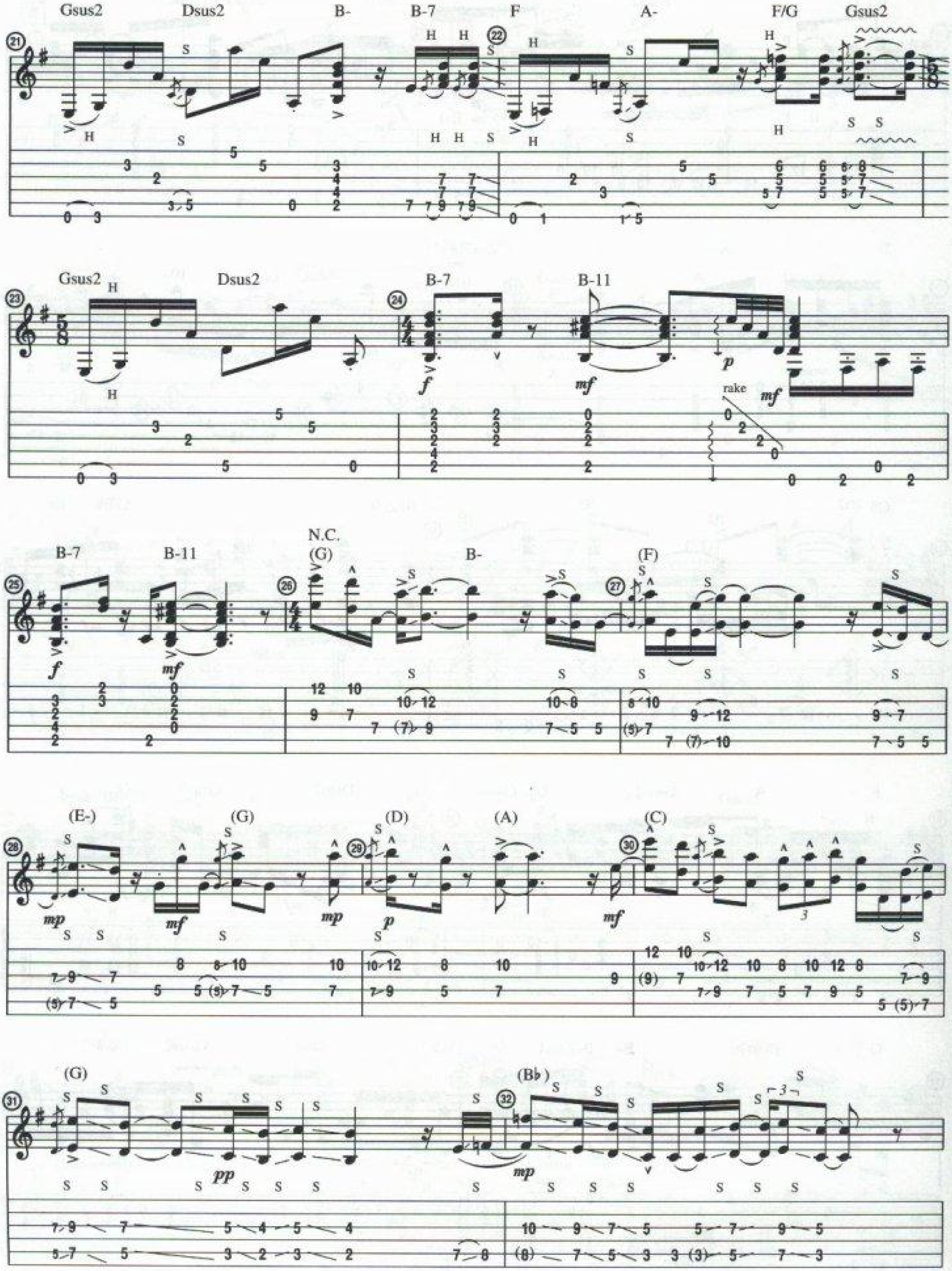
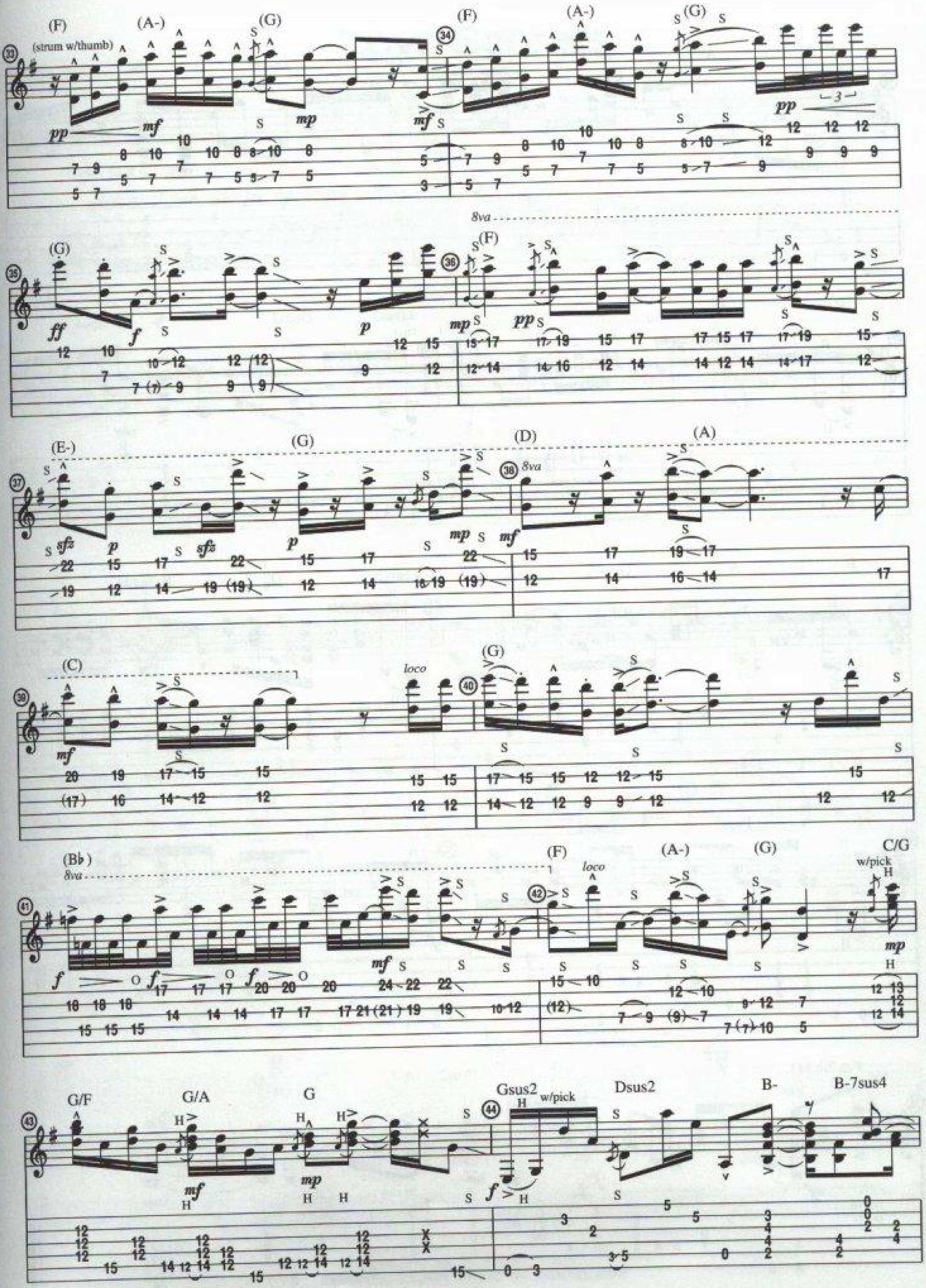
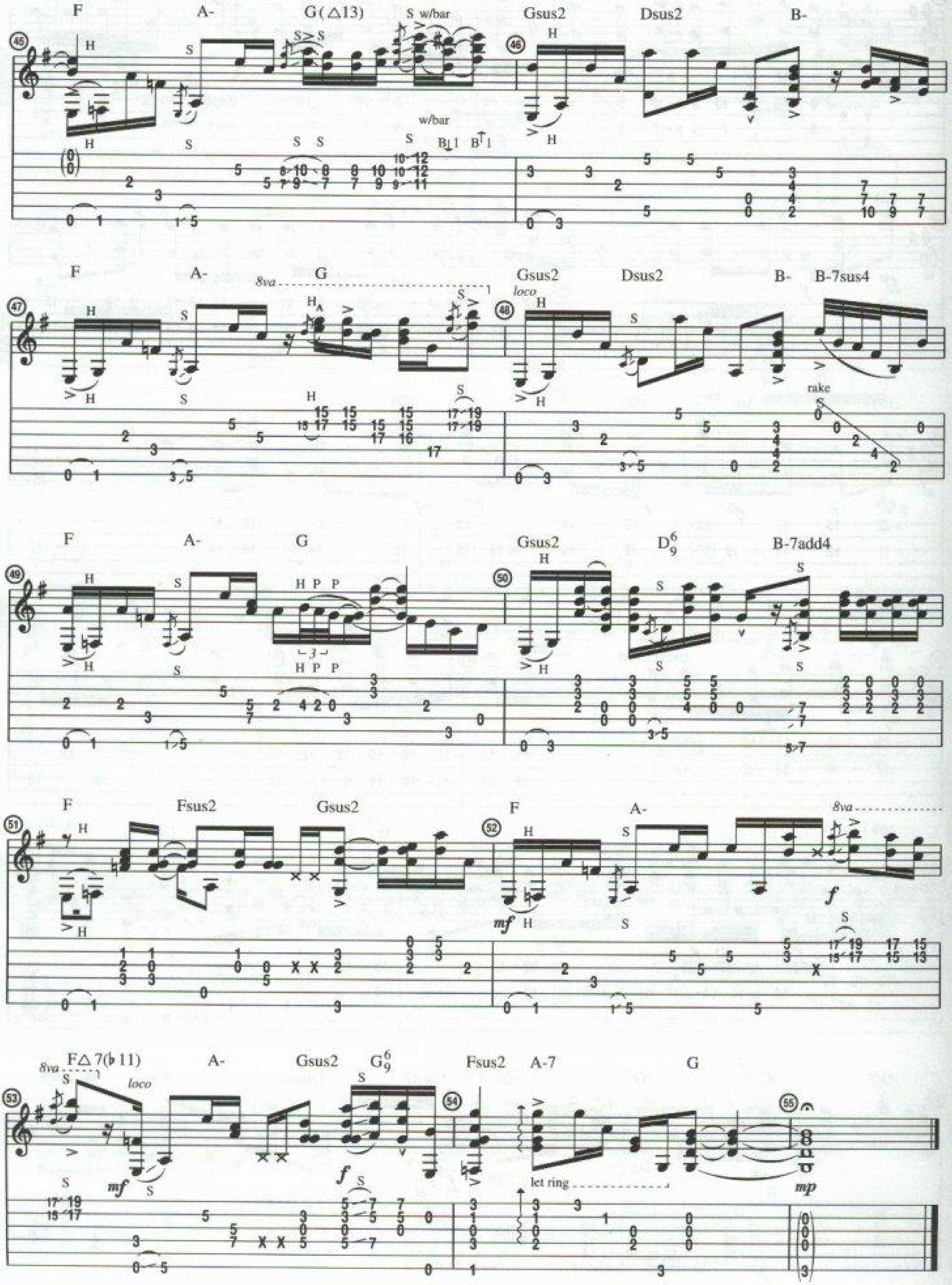

A
Gsus2
loco
B-7
FΔ 7(sus2)
w/pick
E-
Gadd9
D
A
TH2(14)
tap harm. at 14th fret
CΔ 9
8va
15ma
loco
N.C. (G7)
C/G
B♭Δ 7(sus2)
B♭
F
A-
Gsus2
Fsus2(♯11)
A-
Gsus2
G
B-11
F


FΔ 7
Fsus2
E-7
Gmaj7(sus2)
D
A
CΔ 13(♯11)
8va
slowly
loco
G6
B♭Δ 9
C/B♭
B♭
F
A-
Gsus2
G6/9
Dsus2
G
B-
B-7sus4
F(♭5)
G6
strum at bridge


Gsus2
Dsus2
B-
B-7
F
A-
F/G
Gsus2
Gsus2
Dsus2
B-7
B-11
rake
B-7
B-11
N.C.
(G)
B-
(F)
(E-)
(G)
(D)
(A)
(C)
(G)
(B♭)


(F)
(strum w/thumb)
(A-)
(G)
(F)
(A-)
(G)
pp
mf
mp
8va
(G)
(F)
ff
f
p
(E-)
(G)
(D)
(A)
sfz
(C)
loco
(G)
(B♭)
(F)
(A-)
(G)
C/G
w/pick
G/F
G/A
G
Gsus2
Dsus2
B-
B-7sus4

F
A-
G(△13)
S w/bar
Gsus2
Dsus2
B-
45
46
w/bar
B↓1
B↑1
F
A-
8va
G
Gsus2
loco
Dsus2
B-
B-7sus4
47
48
rake
F
A-
G
Gsus2
D$^6_9$
B-7add4
49
50
F
Fsus2
Gsus2
F
A-
8va
51
52
mf
f
F△7(♭11)
8va
loco
A-
Gsus2
G$^6_9$
Fsus2
A-7
G
53
54
55
mf
f
let ring
mp